musical COURIER

Music in France During the Occupation

Latin America And Canada Seasons

Summer Events Sound Victory Theme

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JULY, 1945
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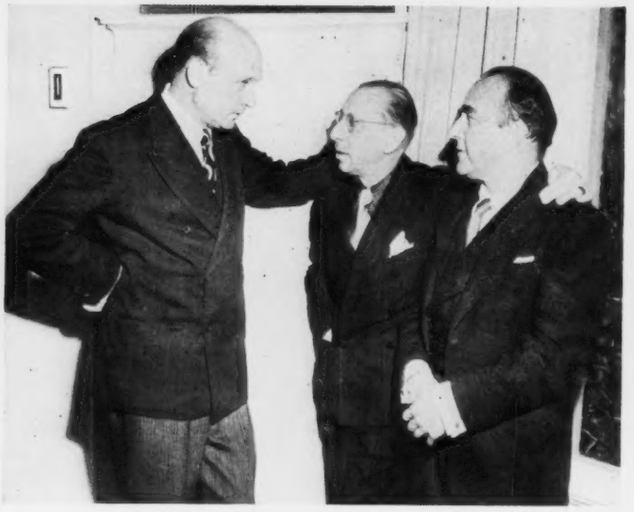
SALUTES AND SALAAMS

←SALUTE TO THE COLORS.

Lilly Windsor, lyric soprano, singing the National Anthem at the Seventh War Bond Rally held at the Westchester County Centre in White Plains, N. Y. She shared the program with Ann Sheridan and Milton Berle.



GUESTS OF HONOR.

Joseph Szigeti, Igor Stravinsky and Harry Kaufman at the reception given by A. Atwater Kent at his Bel Air estate after Szigeti's Los Angeles recital, when he and Kaufman played the Duo Concertant of Stravinsky. (Photo by Weissman.)

ELLEN BALLON and HEITOR VILLA-LOBOS

look over the first movement of his First Piano Concerto, which the Brazilian composer is writing for Miss Ballon and has dedicated to her. The Canadian pianist will feature the work on her next concert tour. (Ben Greenhaus Photo.)

AMERICAN STRING QUARTET AID FOOD DRIVE

L. to r., Russell Kingman, cellist, José Figueroa, first violin, and Julius Hegyi, second violin, in the cellist's Victory Garden at "Fiddlewood," Orange, N. J., while awaiting Benjamin Levin, their violist.

AFTER A REHEARSAL

of the Second Cello and Piano Sonata by Bohuslav Martinu (seated), Marcel Hubert and Rudolf Firkusny discuss its interpretation with the composer, planning its recent premiere at the Y.M.H.A. in New York.

LUNCHEON GIVEN BY QUEENA MARIO

at Voisin Restaurant, New York, marking the tenth anniversary of her Top-of-the-Ladder Club. L. to r., (half profile) Corinne Wolerson, Jeanne Madden, John Baker, Helen Jepson, Miss Mario, Audrey Bowman, Ethel Barrymore Colt, Dorothy Stahl, and Marian Graham, founder of the club. (Story on page 34.)

←PLANNING FIRST INTER-AMERICAN CHOPIN CONTEST,

to be sponsored by De Paul University, are four members of the Board of Governors for the competition. Left to right, Dr. Rudolph Ganz, composer, conductor and pianist; Sergei Tarnowsky, pianist and teacher, who is chairman of the board for the contest; Dr. Felix Borowski, composer, and music critic of the Chicago Sun; and Dr. Arthur C. Becker, dean of the School of Music of De Paul University. Other members of the board are Désiré Defauw, conductor of the Chicago Symphony, and Olin Downes, music critic of the New York Times.

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Publication of an article or statement in the columns of this publication does not necessarily imply that the Editors indorse or agree with opinions or statements made by the writer. As an open forum for the musical field, the Musical Courier naturally presents all viewpoints. Discussion is always welcomed — within the new limitations of space imposed by war conditions.

NEW YORK JULY, 1945 No. 3114

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Are Orchestral Standards Falling?

Alarmed because "in these days of manpower shortage, a scarcity of qualified orchestral players exists" and realizing that "conductors and managers, helpless in their need to find seasoned players for vacancies in their orchestras, are often compelled to engage musicians not quite ready for professional work," the National Orchestral Association, of New York, has come forward with a helpful plan to remedy the situation.

"To the credit of the fledgling players, we grant that they have done well, but the Association is not satisfied that orchestral standards are enhanced by their efforts," an announcement by the Association continues. "To meet the implications of the situation, we have announced a divided schedule for the season 1945-6. Rehearsals of the training orchestra will begin on Aug. 1, and the first half of the season close on Nov. 15; the second half begins March 1 and ends June 29.

"This divided schedule will enable many of the musicians who are not fully experienced and who have contracts with symphony orchestras which begin in October or early November, to enter the training orchestra on Aug. 1st and take advantage of the training offered by the Association. Again, after they have fulfilled their contracted seasons in March and April, they can return to the training orchestra for additional study and experience."

The National Orchestral Association believes that in offering a divided pre-season and post-season schedule of orchestral activity for 1945-46, it will "materially contribute toward the maintenance of high orchestral standards in America as reflected by the quality of players in orchestras."

• • •

The Inimitable Huneker

It is difficult to understand why the publishing house of Scribner has allowed the books of James Gibbons Huneker to go out of print. They are unavailable for purchase except here and there at second-hand emporiums. If so picturesque and informative a writer as Huneker disappears from circulation after only 24 years, it would seem futile for anyone to do a volume about music except in the way of textbooks.

In his day, the music profession (and hosts of the musical public) swore by Huneker, who first became generally known when he conducted his inimitable Raconteur columns in The Musical Courier for fifteen years, and served as associate editor of this journal. Most of that material afterward went into his books, consisting of critical reviews on music and other arts, short stories, general essays, and biographies of Chopin and Liszt. Huneker always was in advance of his colleagues as an understanding appraiser and appreciator of the new in music, literature and painting. As a very young man, when other American critics were still doubtful about the lasting merits of Wagner and Brahms, he boldly championed their exalted worth; he wrote the first flaming words in praise of Richard Strauss, who was being unmercifully maltreated here by such writers as Krehbiel, Henderson and Finck. Huneker also was pioneer in acclaiming the genius of the latter nineteenth century Russian creators in music and literature; and he practically discovered Debussy and Ravel for this country at a time when other American reviewers still could not find much to say about them except that their music was "vague," "misty," "evanescent," "gossamer-like," "shadowy" and "elusive."

EXCHANGES BOW FOR HAMMER.
His small sons Anthony (left) and John offer able assistance to Cellist Edmund Kurtz in putting the finishing touches to a new home for the family's Spaniel pooch, "Strad." (Photo by Robert M. Lewis.)

The Huneker thought and writing shows intense insight, humanity, humor, vividness and virility. He had remarkable command of English, which he handled with dashing virtuosity. Striking observations and sparkling aphorisms abound in all the Huneker books, which reveal not a single dull page with their fascinating mixture of profundity and topicalness.

Scribner should make renewed output of Huneker's books as an asset for the musicians, students and music-lovers of today, even if the sales do not insure worthwhile profit. The best of the music publishers set a fine example in that regard, for they issue many a work that cannot make money for them, but at least they show sincere and altruistic devotion to the best interests of musical culture.

• • •

The Parlor Organ: a Postscript

A recent editorial in the New York Times recalls nostalgically the parlor organ of former days in America, and glorifies that instrument into far more significance than it deserves.

It is true that its wheezy tones and the selections it performed kept up the solidarity and religious spirit of the home, but as inspiration for musical art, its influence was completely imponderable.

There is no evidence that the best American composers ever were developed through early association with the parlor organ. In fact it was in a sense their enemy, for it specialized in hymnal tunes to the almost total exclusion of secular music.

In the period when the parlor organ enjoyed its chief flourishment, American creativeness was in its lowest estate. Only after the piano came into vogue did our worthwhile composition begin existence. Before that time, Bach, Handel, Mozart, Haydn and Beethoven had already become household music in Europe while American families were still concerned with their home psalmody, and graduating from the commonplace William Billings to the melancholy Moody and Sankey.

No copious tears need be shed because the parlor organ has been superseded by the piano, phonograph and radio. Its passing should be regarded as a blessing to the cause of the larger and better musical culture.

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Sixty-Sixth Year
July, 1945

and Olin Downes, music critic of the New York Times.

VARIATIONS: By Leonard Liebling

Take Three Tenses; A Fugue In Time; novel by Rumer Godden. (Little, Brown and Co; $2.)

I am not familiar with Miss Godden's previous works (Black Narcissus, Gypsy, Gypsy, Breakfast with the Nikolides) but I read on the outside cover of this one, that various critics consider it a novel of "extraordinary nervous power," of "curious, bewitched power;" and that "there is magic in Miss Godden's writing," "haunting melody," "talent as sharp as a victrola needle," "the fearful vividness of a dream."

Miss Godden explains in her preface that in these pages she has used the technic of the fugue, which she describes by quoting from Lawrence Abbott's definition of a Bach fugue: "Two or three or four simultaneous melodies which are constantly on the move, each going its own independent way. For this reason the underlying harmony is hard to decipher, being veiled by a maze of passing notes and suspensions . . . Often chords are incomplete; only two tones are sounded so that one's imagination has to fill in the missing third tone."

The ordinary reader will find as much of a maze in Miss Godden's book as in a Bach fugue. The story is that of an English house in which several generations of a family have lived and died for nearly a century, the oldest male survivor recalling them, half in reverie, half in soliloquoy, and yet taking part in the affairs of his several living young relatives.

It is difficult to see exactly where the fugue analogy fits, for a fugue is intrinsically a clear, precise, factual piece of writing with subjects well defined and logically developed. Miss Godden's pattern approaches more nearly the "flashback" method of the films, and to some persons, including myself, the constant fluctuations between past and present, are confusing and somewhat irritating. If the story of several generations is to be told, I far prefer the forward-moving, swiftly-progressing narrative manner of Galsworthy in his Forsyte Saga.

There is little connected story in Take Three Tenses, no cumulative suspense or conflict, but there are excellent descriptive sketches, and characterizations of individuals, especially of the women, like the wise Griselda, sweet and tender despite her frustrations; the waspish Selina, etched as bitingly as Thackery's Becky; and the alluring creature delighting in the name of Lark.

All the writing is fastidious, sensitive, and put together with beauty and understanding. Take Three Tenses should appeal strongly to readers who like that kind of a novel. Incidentally, though Miss Godden links her opus with fugal intention, there is practically nothing about art music in her pages.

• • •

My summer reading includes also Richard E. Lauterbach's fascinating repertorial, unprejudiced book called These Are the Russians. I especially recommend it to those who seem to think that nothing good exists in contemporary Russia.

Lauterbach's passages relating to music include the information that Stalin's favorite operas are Glinka's Ivan Susanin and Borodin's Prince Igor; that Zhukov is a talented performer on the piano, often played the accordion during evenings of the Japanese campaign, and has a particular fondness for Glinka, Tchhaikovsky and Moussorgsky; that a factory worker in Omsk, a lad from Odessa, and who had studied violin there professionally, was intensely eager to know whether its opera house was still standing; that in Rostov, the author attended a concert at which the master of ceremonies announced "a new composition by Shostakovich," which turned out to be a sort of an arrangement of Youmans' Tea For Two, and when this was remarked by the American listener, his hosts would only admit that perhaps Shostakovich had employed the tune "to burlesque the decadence of American music."

• • •

Deep in the Urals is a Republic called Kazakhstan, with a population of 6,146,000. In two of its cities, Lauterbach heard excellent opera performances. Kazakhstan has 35 theatres, 2,000 public libraries, 4,000 reading and recreation rooms; until 1920, the population was nearly all illiterate, only 2.3 being able to read and write. Today education has become general, with 8,000 schools operating.

The Red Army recaptured Kharkov on Aug. 23, 1943. On Aug. 24 transport planes brought equipment to rehabilitate radio, telephone and telegram systems. A day later the State Opera Company returned from evacuation in Irkutsk, and gave a performance.

In February, 1944, Lauterbach went to a party given by the Molotovs in Moscow. "Out near the cloakroom," he writes "I saw Shostakovich and his pretty blond wife. They were sitting stiffly on a wooden bench. He wore beautiful tails. He looked bored. Someone said. 'Say, he doesn't even look as if he *liked* music' " Later, Lauterbach found the Shostakovichs in another room eating ice-cream, but avoiding the busy vodka precincts. "They said they were studying English and hoped to go to the United States after the war. Madame S. was making faster progress with her English than her husband. I asked her to dance. 'Misha would get lost,' she said, excusing herself, 'he hates big parties like this.' Misha was having his troubles with a jolly American army officer who wanted his signature on his short-snorter. The Shostakovichs both signed."

• • •

Mention of Molotov recalls the pretty story Mrs. Fritz Kreisler tells about that diplomat's wife, with whom she attended a concert at which Shostakovich's latest Symphony was played. At its conclusion. Mrs. Kreisler asked Mrs. Molotov how she liked the composition. "It's a military secret," whispered the Russian lady.

• • •

Dr. Paul Nettl's essay in a previous issue referred to Richard Mohaupt (now in America) as "a former successful Nazi composer," who while he lived in Germany had an opera, Die Wirthin von Pinsk, performed under the Hitlerian regime. Now Dr. Nettl writes us that he was mistaken, and says: "Far from having been a Nazi, Mohaupt fell into disfavor after the premiere of his work, and actually had to face a People's Court. He voluntarily left Germany, came to America some years ago, and has been sincerely opposed to everything represented by the Nazi ideology and actions."

• • •

Pal Bruno Huhn sends me a May item from The Musical Times of London: "Local choral societies whose activities ceased at the outbreak of war are coming to life again. Among them is the Mousehole Choral Society, which opened May 1 with The Messiah."

In the same issue, our London contemporary quotes news from its columns of 100 years ago, 1845. One of the paragraphs reads: PATENT ELASTIC BRACELETS. — "We have examined Messrs. Dumeste and Williams's Bracelets, which appeared to be well adapted to their purpose of supporting the wrists and hands of young piano-forte players in a graceful and horizontal position."

• • •

Underground rumors have it that Carnegie Hall is being offered for sale at the price of $2,500,000.

• • •

Now Tchaikowsky is to be the subject of an operetta, Song Without Words, "based on the love between him and Desirée Artot, the singer." I am willing to wager that the librettist will omit the episode in Berlin, 1885, when the composer met his charmer again after a lapse of many years, and wrote in his diary that she was then 53, and "as fat as a bubble."

• • •

In a recent Musical Courier article, the maiden name of Joseph Joachim's wife (who divorced him) was given as Amalie Weiss. Mme. Anna von Meyerinck informs that the real name was Schneeweiss. Now let corrected history roll on peacefully.

• • •

L. L.—"Hello, Central, please give me Elysium."

Central—"One moment, please." (many moments elapse).

Voice—"This is Elysium."

L. L.—"I would like to speak to Georges Bizet, the opera composer."

Voice—"He's attending a concert of the Celestial Choir just now. I'll locate him and have him call you back."

L. L.—"Thank you."

(A long wait; the phone rings.)

Bizet—"Allo, allo."

L. L.—(In bad French)—"Is that you, Monsieur Bizet?"

Bizet—"Oui, oui. Avec qui est-ce que j'ai le plaisir?"

L. L.—"I'm not sure that you will consider it a pleasure. I am a music critic."

(Silence on the phone.)

L. L.—"I called to tell you that Carmen Jones has just had a box office of $45,000 weekly for three weeks at Los Angeles."

The Phone—"Bzz-pht-***-Krjzkjlx-Grrrr-!!!!-zzzz-prskpljmg!!"

L. L.—"Why, Monsieur Bizet, I didn't know that such language is permitted up there. I called you because I thought——"

(A slamming noise shakes L. L.'s receiver.)

Elysium Operator—"I'm sorry; the party has hung up."

• • •

The Chicago College of Music bestowed the honorary degree of Doctor of Music on Edward Johnson a couple of weeks back. It is a dangerous title, for some heckler is likely to stop Eddie any time, and ask: "Hey, Doc., what's a *nete hyperbolaeon* in music?"

• • •

The Clark Harp manufacturers honor this desk with an advertising leaflet which asks, "Have You Wanted To Learn To Play The Harp?" Well, not here below.

• • •

Now Germans may again sincerely sing, *"Und ruhig fliesst der Rhein."*

MUSIC CHEERED PARIS DURING THE OCCUPATION

Concerts Inspired the People in Darkest Days —The First of a Series About Liberated France

By SUZANNE DEMARQUEZ

(Special Correspondence to the Musical Courier)

Paris

During the four years of the German occupation, music was one of the principal consolations of Parisians. Never could the public get enough of concerts, never were the lyric theatres other than swamped by those who wished to gain entrance—and this in spite of the difficulties of communication, the anxiety, the darkness, the cold of winter and the *alertes*.

Already in the autumn of 1940, when the Parisians who had taken refuge in the country began to return to their homes, music began to be organized. In spite of the scattering of people, the captivity of many musicians, the large symphonic associations resumed and announced their first *séances*.

New artistic attempts were made. At the head of the Orchestre Lamoureux, Eugene Bigot, a chief who is solid and precise, essayed a musical synthesis according to regions or the source of inspiration: Spain in Music, Nature in Music, or according to the illustrious initials, Bach, Beethoven, Brahms.

The Colonne Orchestra, following an edict, became the Orchestre Gabriel-Pierné—Edouard Colonne, who founded it, had not been an Aryan!—and attached to itself as director Gaston Poulet.

(We hasten to add that all has been restored to order since the Liberation: the ensemble has again become the Orchestre Colonne and has again found its chief in Paul Paray, who during the occupation had directed the music at unoccupied Monte Carlo.)

The Rise of Charles Münch

But it was reserved for the oldest of the Parisian associations, the Société des Concerts du Conservatoire, and to its chief, Charles Münch, named to this post a short time before the war, to give to music the popularizing impulse which has won the host of amateur music-lovers.

Though of Parisian ancestry through his mother's line, Münch belongs to an old Alsatian French family which has been long devoted to music. A violinist, instructed by his father, who was the director of the Choeurs de Strasbourg, and a disciple of Albert Schweitzer, the Bach historian and organist, Charles Münch is an incomparable *animateur*, an inspiring figure in the concert world. The ease and elegance of his movements, above all his persuasive powers, his passionate love of his art, impress upon his conducting a living warmth to which no one can be insensible. It was as a result of some fine successes, such as a superb performance of the Brandenburg Concertos of Bach, that the public, definitely subjugated, began to turn to music to find there forgetfulness and consolation.

Festival Series

In the Spring of 1941 and 1942 the Société Pathé-Marconi and the Société des Concerts organized in the vast hall of the Palais de Chaillot some large-scale festivals: the complete suites from Daphnis et Chloe by Ravel; Le Martyre de Saint-Sébastien, music for the stage written by Debussy after the drama by Gabriele d'Annunzio; Jeanne au Bûcher and La Danse des Mortes, poems by Paul Claudel, with music by Arthur Honegger.

These vast and spectacular frescoes made a strong impression on the public, with their orchestral and choral masses of sound, their noted soloists, such as Lhette Schenneberg, Janine Micheau, Etcheverry, Cabanel, all of the Opéra, to which was added a reciter, Jean-Louis Barrault, the noted society figure and stage producer of the Comédie-Française. These sensational *séances* had the greatest success.

Stravinsky always dominates by the force of his genius, but from a distance. However, the public was captivated by the superb performances which Münch gave to the Fire Bird, the Sacre du Printemps, Les Noces, and the Symphonie de Psaumes. The same public has deserted neither Bach, nor Beethoven—the former master's Brandenburg Concertos as well as the Concertos and the Symphonies of the latter, are always sure of drawing box-office receipts. Münch has added to them The Art of the Fugue, that swan song of Johann Sebastian, in a transcription which he made personally, and with Marguerite Roesgen-Champion at the harpsichord.

Music for Youth

A very successful innovation turned to music the young students whose work would otherwise have given them other points of view. The creation of groups such as Les Jeunesses Musicales allows students, for the most moderate prices, to attend lyric theatres and concerts, and also organizes numerous events especially for them.

Nothing is more encouraging than to see the immense hall of the Palais de Chaillot filled to the rafters with a passionate youthful audience, listening with fervor to the Ninth Symphony and giving endless ovations to the orchestral conductor!

New Works by Honegger and Françaix

Among the first auditions one heard, besides the Danse des Mortes of Honegger, the Symphony for Strings by the same composer, which has an astonishing first movement—it blends to the advantage of music the symphonic spirit with that of chamber works—and a powerful finale in which the unexpected timbre of the trumpet rings out in the choral apotheosis.

With The Apocalypse, by Jean Françaix, one has rediscovered the grand deployment of chorus and of orchestra: music subtle in expression, refined in its essence, but which does not evoke a cataclysm of the sort rightfully called up by thoughts of the Apocalypse.

New Role of the Radio

Let us cite also the praiseworthy initiative of the Radio, which has in no degree been interrupted by the Liberation—that of sending out on one night each week a symphonic concert free to the public. This takes place at Theâtre des Champs-Elysées, where the acoustics are particularly remarkable. The important hearings are given there with the assistance of many artists. These are under the baton of Manuel Rosenthal, a conductor who is energetic and exact. We shall speak further of them in a later report.

Events at the Opéra

At the Opéra the ballet evenings each Wednesday continued to find the greatest favor. Serge Lifar gave premieres of Le Chevalier et la Damoiselle, the last work of the regretted Philippe Gaubert; Les Animaux Modèles, in which the delicious Francis Poulenc makes the animals of La Fontaine's Fables dance to some unexpected rhythms and charming melodies. The Suite en Blanc, after Namouna by Lalo, provided a triumph for stars of the French ballet—Serge Peretti, Yvette Chauvire, and Solange Schwarz.

Finally, the noble opera Pénélope, by our great composer Gabriel Fauré, was revived and the Opéra-Comique did itself proud by mounting Ariane à Naxos, by Richard Strauss, with artists such as Germaine Lubin, Janine Micheau, Georges Jouattes, in spite of the fact that the demands of the *mise-en-scène* far surpassed the present capabilities of this theatre.

Chamber Orchestras Popular

Returning to the subject of concerts, I wish to say a few words about chamber orchestras which have attained a most merited fame. The Orchestre Marius-François Gaillard has presented performances of the greatest care and most refined nature, thanks to numerous rehearsals, of little known classical works, such as symphonies of Schubert apart from the B Major and the Unfinished, or the earliest symphonies of Haydn, of such curious construction. This orchestra has also given us some Mozart evenings which were among the purest delights.

Maurice Hewitt, professor at the Conservatoire, who was later one day to know the rigors of the Buchenwald concentration camp, set himself also to revive works of the past. Some of the most ancient of these Charles Crussard restored to the light for Ars Rediviva, and with a careful perfection only rarely attained, one heard forgotten pages from the classics of early France, Germany and Italy. The women's orchestra of Jane Ivrard serves the moderns as well as the classics; it merits a mention clearly due to the talent and the grace of the ravishing woman who directs it.

(To be concluded)

Suzanne Demarquez, prominent French musicologist and critic, composer and member of the Jury at the Conservatoire de Paris, who has contributed to the Courrier Musical and La Revue Musicale, in this issue begins a series of articles on the music of that country during and since the German occupation. She reports many incidents which until now had remained unknown to those of other countries during the "news blackout"

EASTER SUNDAY AT NOTRE DAME.
At left, Charles Münch, conductor of the Société des Concerts du Conservatoire, one of the most popular leaders in Paris. (Photo of Münch by Yvonne Chevalier.)

San Francisco Symphony Opens Promenade Series

SAN FRANCISCO.—A summer series of Promenade Concerts by the San Francisco Symphony Orchestra opened at the Civic Auditorium on June 20, with Victor Young as guest conductor, and John Charles Thomas, baritone, as soloist. The second concert, June 24, was scheduled to be led by Efrem Kurtz, conductor of the Kansas City Symphony, with Rudolf Friml, composer, as guest pianist. July 1 will bring Leonard Bernstein as conductor, with Joseph Szigeti as soloist. The fourth concert enlists Gaetano Merola, director of the San Francisco Opera, and has Ezio Pinza as guest. On July 14, the fifth event will be led by Constantine Bakaleinikoff, with Alec Templeton as soloist. Lotte Lehmann sings on the sixth program, which is to be conducted by William Steinberg. Bruno Walter appears on July 28, with Claudio Arrau, pianist, assisting. The series closes on Aug. 4, with George Szell and Oscar Levant as leader and soloist, respectively. Popular prices are to prevail.

New American Citizens

Lotte Lehmann, soprano, Kurt Baum, tenor, of the Metropolitan Opera, Robert Goldsand, pianist, and Kurt Roger, composer, have all received their final papers as American citizens.

OUTDOOR SEASON BEGINS

OPENING NIGHT AUDIENCE AT THE STADIUM.

Stadium Has Gala Opening

Before an audience of about 15,000, the annual Summer series of concerts opened on June 18, with an all-Tchaikovsky program, Rodzinski conducting, and Nathan Milstein as the soloist in the Russian composer's violin concerto.

Rain threatened for a while, but Jupiter Pluvius relented, and sprinkled only a few drops during the first part of the E minor Symphony, when umbrellas and raincoats made their appearance, but no one seemed to be leaving the Stadium.

During the intermission, Sam Lewisohn, son of the donor of the Stadium, made a speech of welcome, and then introduced Mayor La Guardia, whose remarks were a plea for continued public support of the concerts as one of the chief cultural endeavors of the metropolis. He also paid eloquent and well-deserved tribute to Mrs. Minnie Guggenheimer, whose invaluable aid has been exerted successfully to secure financial backing for the Stadium Summer music during all the 28 years of the existence of the enterprise. Incidentally, one of the audience on this evening was Mrs. Marie Volpe, visiting here from Miami, whose husband, the late Arnold Volpe, conducted the early series of Stadium concerts, and with his wife was instrumental in their foundation.

The concert proper began with the Mozartiana Suite, played with delicacy and spirit. Rodzinski gave the Symphony a finely-balanced and dramatically impressive reading, with the orchestra in splendid estate. Milstein's fiery delivery and imaginative interpretation of the Concerto brought thunders of applause and an appropriate string of encores. Now for a Summer of symphonic delights!

Opera for The Stadium

New Yorkers will have a chance to hear opera at The Stadium when Carmen is produced July 9-10, and La Boheme, August 2-3. In the former, the romantic pair will be Gladys Swarthout and Charles Kullman, with Mimi Benzell as Micaela and Martial Singher as Escamillo; and the Puccini love music will be sung by Grace Moore and Jan Peerce, with Benzell and Singher as the secondary couple. Alexander Smallens is to conduct.

Boston Pops Establish Records

By JULES WOLFFERS

BOSTON.—The Pops concerts at Symphony Hall have again had a prosperous course. The sixty-year-old series experienced another one of the smash hits which have come with almost monotonous regularity since Arthur Fiedler took charge sixteen seasons ago. So large has been the call for tickets that there has been some bitter feeling on the part of the general public because practically all table seats on the floor were disposed of in advance to schools, colleges and other institutions and groups. But even if more of the tables had been reserved for general sale, the supply could not possibly have begun to fill the demand. Seats in the balconies, were, however, available, if bought far enough in advance.

Programs of the nightly concerts have gone along the same familiar pattern—light music, popular melodies, "semi-classics," with some serious scores to add body, and a sprinkling of new works for novelty.

Fiedler gives the public what it wants and, at the same time, he elevates the general standard of taste with the superior works he programs for almost every concert. Many a concert-goer has found his introduction to better music through the Pops and the Esplanade outdoor concerts which Fiedler founded and still conducts.

Solo Assignments

First of the month's soloists was Leo Litwin in Gershwin's Rhapsody in Blue. Litwin was also soloist at three other concerts—twice in the popular but lightweight "Warsaw" Concerto, and once in Weber's Concertstück. Nancy Trickey and Eleanor Davis were soloists in Mendelssohn's Hymn of Praise, with Stanley Chapple, first of the season's guest conductors, listing a superior program.

Paul Cherkassky, who has been guest conductor at these programs for 20 years, appeared early in the month. The tragic news that his son had died in action in Italy prevented Mr. Cherkassky from fulfilling other scheduled appearances.

The first concert performance in America of Kabalevsky's Concerto No. 2 in G minor brought pianist Bernhard Weiser as soloist. The Concerto was repeated at a later concert. The Strauss Burleske for Piano and Orchestra was performed by Audrey Kupperstein.

Keith Brown and Jacobus Langendoen continued their effective collaboration of last year when their new Latin American Suite received its first performance under Mr. Fiedler. Next on the guest list was Carlos Pinfield, who has conducted Pops programs for many seasons.

The brilliant young Boston Symphony pianist, Lukas Foss, was soloist in the first concert performance of his own Concerto for Piano and Orchestra. Franck's Symphonic Variations was performed with Katherine Foy the soloist.

Jan Smeterlin provided the piano part for Mozart's Concerto in A major (K. 488) in a concert dedicated mostly to Viennese composers. Interrupting the parade of pianists were two youthful violinists—Lucille Weatherby and Margaret Torbet—heard in the Bach Double Concerto in D minor. Rolland Tapley, who has appeared as guest conductor in former seasons, presented a lighter program.

The success of Harold Rubens, young Welsh-born pianist, in the Shostakovich Concerto with the Civic Symphony in April, caused his engagement with Pops in the same Concerto at two programs. He scored an ovation both times. Marcel Lafosse played the important and difficult solo trumpet part.

College Nights a Feature

Boston University took the entire house for the 21st program, with Mr. Fiedler, a faculty-member of the Boston University College of Music, directing proceedings. For Harvard Night, three Cantabrigians conducted—Malcolm Holmes in an orchestral group; G. Wallace Woodworth with the Harvard Glee-Club; and Lieut Leroy Anderson in lighter music most of which he wrote or arranged himself. Other Harvard composers listed were Edward Ballantine '07, Randall Thompson '20, and Irving G. Fine '37. Radcliffe night provided two young soloists, soprano Catherine Cumpston in Lia's Recitative and Air by Debussy; and pianist Evelyn Barry in the Beethoven Concerto No. 2.

Under the auspices of the Boston Symphony Youth Concert Association, Wheeler Beckett was conductor at a young people's concert. Bernhard Weiser made his third appearance as pianist this year when he performed Morton Gould's American Concertette.

Victory Concert At Water Gate

By JAMES G. DEANE

WASHINGTON, D. C.—Carl Sandburg's narration of Copland's A Lincoln Portrait and a spirited performance of the Beethoven Fifth Symphony highlighted the National Symphony's opening Water Gate concert, designated a Victory concert by Conductor Hans Kindler. An estimated crowd of 12,000 applauded as Dr. Kindler introduced four young girls from his native Holland, recently liberated with their country after aiding in the resistance movement. A Dutch pariotic tune was among the encores led by Dr. Kindler. Selections also included other works by United Nations composers.

This was the first of 18 outdoor programs which will feature four conductors in addition to Dr. Kindler, Saul Caston, Alexander Smallens, Richard Bales and James Pfohl, together with a number of outstanding guest artists.

The Budapest String Quartet concluded its spring series at the Library of Congress with two exceptional pairs of concerts. On display was an original Mozart manuscript part of the Gertrude Clarke Whittall Foundation Collection at the Library. In memory of President Roosevelt, the *Lento assai* movement from Beethoven's Quartet in F Major, p. 135, was added. Milton Katims and Daniel Saidenberg, cellist, assisted.

The Whittall Foundation also presented Zino Francescatti in a brilliant recital before an invited audience.

The Navy School of Music celebrated its 10th anniversary with three concerts by the 110-piece band and 100-voice chorus in Constitution Hall. Presented under Lt. James M. Thurmond, officer in charge of the school, the program included his transcription of Bach's Toccata, Adagio and Fugue in C major; George T. Jones' Requiem, for band and chorus, written as a memorial to the men lost in action and played in memory of President Roosevelt; Jack Kilpatrick's Indian Overture; an excerpt from Keith Brown's Bostonia Suite; Clifford McCormick's Suite Canadienne and his arrangement of Latin folk songs. Soloists were Glenn Burris, musician 2/c, tenor, and Garcia Racicot, seaman 2/c.

Cathedral Festival

Four events comprised the Washington Cathedral Festival. The premiere of Bainbridge Crist's To a Water Fowl, written for the occasion, was given by the National Cathedral School for Girls, conducted by the composer. The Cathedral Choral Society, directed by Conrad Bernier, performed the Kyrie and Gloria from Bach's B minor Mass, assisted by 35 members of the National Symphony with Robert Ruckman, organist, and Wesley Steel, harpsichordist.

Dr. T. Tertius Noble, organist, gave an impressive recital including works of Bach, Corelli, Gliere, Moussorgsky, Merkel, and two of his own compositions, Elegy and Fantasy on the Tune "Leoni." The Festival concluded with a program by the American Society of Ancient Instruments, directed by Ben Stad.

Alexander Sved, baritone of the Metropolitan and Washington Grand Opera companies, gave a song recital in the Presidential Ballroom of the Statler Hotel on June 27. Mr. Sved donated his services and proceeds went to the 1945-46 Sustaining Fund of the Washington Grand Opera.

Marie Kopulos, pianist, proved a gifted artist in her recital in the Sapphire Room of the Mayflower Hotel. Her playing has strength and grace, best exemplified in the moderns.

Dr. Reinald Werrenrath, baritone, in recital at the Phillips Gallery as part of the local National Music Week celebrations, offered songs by Mozart, Handel, Schoenberg, Wolf, Deems Taylor, and others.

CINCINNATI AND ST. LOUIS OPERAS THRONGED

By MARJORIE GARRIGUE

CINCINNATI.—The 24th annual Summer Opera season opened on June 24 with a sparkling performance of Traviata.

The brilliant presentation starred Licia Albanese as Violetta, Charles Kullman as Alfredo and Francesco Valentino as the elder Germont. The capacity audience proved very enthusiastic, and gave intermission expressions of praise also for the work of Conductor Fausto Cleva.

The auspicious opening was followed by a first week schedule including Otello, Tuesday night, with Martinelli, Tibbett and Vivian Della Chiesa; The Barber of Seville, Wednesday, with Doris Marinelli, Franco Perulli, Salvatore Baccaloni, Angelo Pilotto and Wilfred Engelman; La Boheme, Thursday; Aida, Friday; and Carmen, Saturday.

The series under Managing Director Oscar Hild will continue every night except Mondays until Aug. 4, in the semi-open theatre of the Zoological Gardens. Dynamic Mr. Hild, in a statement made at the opening, reminded patrons that this is at present the only season of summer grand opera in this country—in fact, one of the few in the world—and pledged that the policy established some years ago of presenting the most popular stars would be continued.

Other operas to be heard are: Othello, Barber of Seville, La Boheme, Aida, Carmen, Samson and Delilah, Rigoletto, Martha, La Tosca, Don Pasquale, Il Trovatore, Romeo and Juliet, Faust, Cavalleria Rusticana, Pagliacci, Tannhäuser, and Mignon.

These traditional performances of opera have continued in Cincinnati in spite of gasoline shortages and general war conditions, in spite of threatened deficits which never really develop owing to the excellent management and spirit of cooperation so paramount in musical Cincinnati.

U. S. Composers' Works Heard

In retrospect, a recent performance of the Cincinnati Symphony Orchestra under the direction of Eugene Goossens was distinguished by the presentation of compositions by three American composers, Ethel Glenn Hier, John Haussermann and Gunther Schuller.

The works of Mr. Haussermann are well known and much admired here in his adopted city (he was born in Manila, P. I.), and the audience applauded enthusiastically this first performance of his Ronde Carnavalesque. In the Symphony Notes, Mr. Haussermann explained the origin of his piece as follows: "Late in the spring of 1944, Mr. Goossens asked me to write an orchestral number 'gay in character, lasting around six minutes.' The Ronde Carnavalesque is the result." The obvious and delightful gaiety of the number revealed once again the remarkable craftsmanship of the young composer.

The Hier contribution was a tone picture, The Bells of Asolo, which has been heard frequently and which has to do with the booming of the gigantic bells of the Duomo in the ancient town of Italy, whose foundations were laid by the Romans in the sixth century, the home of Robert and Elizabeth Browning for many years, and the resting place of the great actress, Eleanora Duse. Echoes of the bell song are heard, as well as Gregorian chant and snatches of folk tunes. The piece closes with Ave, echoed and re-echoed. The charming reverie was given an exquisite performance.

Gunther Schuller, who is not yet 20, and principal horn player in the Cincinnati Symphony during the past two years, has had seven performances of his orchestral works this season. These include arrangements presented on Pop Concerts by the Cincinnati Symphony and a Nocturne with Mr. Schuller as soloist on the Annual Benefit Program of the College of Music Symphony Orchestra, under the direction of Walter Heerman. Schuller's contribution to the present concert was a Concerto for Horn and Orchestra, with the composer as soloist. This work in three movements revealed his vitality and Gershwin's influence. In spite of the latter, the composition contains undeniable originality and considerable atmospheric charm.

School Commencements

The traditional Commencements of the College of Music and the Conservatory of Music marked the conclusion of respectively active seasons. The College awarded the honorary degree of Doctor of Music to George Dasch of Chicago, graduated with distinction from the College exactly half a century before, in 1895; prominent for many

(Continued on page 24)

DEEMS TAYLOR,

president of the American Society of Composers, Authors and Publishers, signing contracts with Wallace Downey, representing União Brasileira De Compositores (UBC). This three-year contract will become effective Jan. 1, 1946. Until that time the present contract between ASCAP and the Associacao Brasileira De Compositores E Autores (ABCA) is in effect. ABCA will then become merged with UBC. Both Oswaldo Santiago, president of ABCA, and Alberto Ribeiro, president of UBC, authorized Mr. Downey to sign for the Society.

By OSCAR CONDON

ST. LOUIS, MO.—The St. Louis Municipal Opera inaugurated its 27th annual season on June 7, with a sumptuous production of Jubilee, the satirical musical play by Moss Hart and Cole Porter. Scenic designer Watson Barratt fairly outdid himself in the execution of several of the most expansive and beautiful stage sets ever to grace this famous stage, and the costuming was a colorful spectacle of sheer artistry. Edwin McArthur, the new musical director, proved from the outset, the importance of skilled conducting. This was evidenced in the way he made the fifty piece orchestra really play, and the large choral ensemble really sing. The opening performance was further distinguished by the presence of Helen Jepson, who, being here on another mission, graciously appeared to start proceedings by singing the Star Spangled Banner.

The initial audience of 7,500 was less than capacity due to unseasonably cold and wet weather not altogether conducive to outdoor entertainment. However the season seat sale again reached an all-time high which assures the organization another banner year and the chance of obtaining tickets for individual performances will be about as fruitful as the quest for a good beefsteak.

This year's cast includes many talented newcomers as well as a number of erstwhile favorites. William Lynn appears in Jubilee as the diminutive King and Bertha Belmore, the Queen. Both are tops in their mirth-provoking efforts. Dick Smart, a first-timer on this stage and from whom big things are expected, played a part that was a take-off on Noel Coward, and did it to perfection. Earl MacVeigh scored a hit with his singing of Begin The Beguine, and the very large cast, too long for individual comment, combined their respective talents to accomplish a performance greatly to their credit, as well as to that of Productions Manager John Kennedy who knows what he wants, and now to get it.

A neat musical comedy called The O'Brien Girl, shown here for the first time, was heard with relish by the first night audience of 7,000 which sat in a well soaked amphitheatre huddled together to combat the chilling blasts from the north. Some Summer!

The Little Symphony Orchestra under the direction of Stanley Chappel began its season on June 29 in the Quadrangle of Washington University.

ASCAP General Manager Back from Europe

John G. Paine, ASCAP general manager, and Herman Finkelstein, resident counsel, returned on June 13 from a nine week stay in Europe. At a special board meeting on June 15 reports were made by Mr. Paine on the results of their meeting with foreign performing rights' societies in Great Britain, France and Spain.

Announce Scholarships for Singers

Plans for the award of 30 scholarships to enable qualified singers to receive a special course of training in ensemble singing for the musical stage were announced by Cornelius N. Bliss, chairman of the board of trustees of the Kathryn Long Trust. A three months' course of instruction will be held in New York beginning on July 16. Each Kathryn Long Choral Scholarship covers full cost of tuition and includes a personal maintenance allowance of $25 weekly during the period of instruction. Daily auditions began on June 26 and continue until July 13. Applications should be made to Murray-Alexander Associates, 20 E. 53rd St., New York 22, N. Y.

Dell Series Has Successful Debut

By JANE KOLB and HARRIET GYLLENHALL

PHILADELPHIA.—The Robin Hood Dell Concerts, which extend over seven weeks, opened successfully with Dimitri Mitropoulos as musical director and principal conductor. The series includes 28 concerts, among which will be a number of "Popular" programs. Guest conductors are Andre Kostelanetz and Sigmund Romberg; in "pop" concerts, and Franz Allers in a ballet bill. There will be 20 soloists or ensembles appearing.

The Philadelphia Orchestra Pension Fund series closed with a brilliant concert under Bruno Walter. Dr. Walter, much admired here, opened with a model performance of Mozart's Jupiter Symphony. Wagner's Siegfried Idyll was given an eloquent interpretation, and the climax of the evening was Brahms' C Minor Symphony.

Francesco Pelosi and the La Scala Opera have presented several revivals. Perhaps the most interesting was Puccini's Madame Butterfly. Elda Ercole, who replaced Nuncy Garotto, was an attractive Cio-Cio San, Nino Martini, a suitable Pinkerton. The Suzuki of Lillian Marchetto was her best role this season. Francesco Valentino sang Sharpless with dignity. Donizetti's La Favorita was revived after 40 years. The opera contains some melodious arias and duets and theatrically interesting portions. Much of it, however, is static and uninteresting today. Top honors went to Bruna Castagna, whose beautiful voice and dramatic acting made her a convincing Leonora. Also excellent were Franco Perulli, Fernando, and Alexander Sved, Alfonso, whose third act aria was exceptionally well done. Nino Ruisi was competent as Baldassare. The masterly conductor for both revivals was Giuseppe Bamboschek.

Bach Festival Appeals

Philadelphia's annual two-day Bach Festival, conducted by James Allen Dash, was given in the Academy of Music. The first program enlisted members of the Philadelphia Orchestra and Yella Pessl at the harpsichord in two Brandenburg Concerti, an orchestral suite and a sonata for flute and harpsichord. Miss Pessl, star of the evening, possesses an amazing technique. The Festival Chorus sang excerpts from the Magnificat and several cantatas.

A magnificent performance of the St. Matthew Passion concluded the festival. The Bach Chorus of 200 conducted by Dr. Dash was assisted by members of the Philadelphia Orchestra, choir boys of St. Peter's Church (Harold Gilbert, director), Rose Dirman, soprano; Lilian Knowles, contralto; William Hain, tenor; Mack Harrell, baritone; Robert Grooters, baritone; Frank Pursell, bass; Yella Pessl, harpsichord; and Mary Crowley, organ.

Agnes Spieker, soprano, artist-pupil of Dr. Eldon-Roi, was presented in recital by the Sanders Foundation. Miss Spieker's voice has a warm and rich tone. Her interpretation, especially in her second group of Schubert and Strauss lieder, was authoritative and pleasing, although maturity will probably bring her more control. Dean Verhines supplied an understanding accompaniment.

Four young musicians of the 98 who competed in recent auditions won appearances with the Philadelphia Orchestra at next season's Concerts for Youth. Albert Brusilow, 16-year-old violinist; George Walker, 22, and Allison Nelson, 18, pianists; and Josephine Sitjar; 16, coloratura soprano.

Erno Rapee Dead

Erno Rapee, director of the Radio City Music Hall Orchestra for the past 12 years, composer, and guest conductor of many other orchestras, died on June 26 of a heart attack at his home in New York. He was 55 years old. A detailed obituary will appear in the August issue.

LATIN AMERICA: Brazil Founds Chamber Society; Rimsky Work at Teatro Colon

By CEIÇÃO DE BARROS BARRETO

RIO DE JANEIRO.—A Brazilian Chamber Music Society has been recently organized in Rio, under the direction of Manuel Bandeira, Leo Peracchi, Renee Soeiro and Jose Torres Oliveira. This Society comprises a string quintet and a wind quintet. A harp soloist also joined the group. The Brazilian Chamber Music Society will make its bow in a concert which includes works of Mozart, Respighi and Schubert.

The pianist, Daniel Ericourt, launched the concert season of the Sociedade de Cultura Artistica at the Municipal Theatre on the evening of April 20. His program comprised the Bach-Tausig Toccata and Fugue in D minor, Ravel's Le Tombeau de Couperin, Chopin's Sonata in B flat minor, Fauré's Impromptu in F minor, Debussy's Three Preludes, Prokofieff's Suggestion Diabolique, Mignone's Miudinho, and Albeniz's Triana. Mr. Ericourt, well-known in Europe, the United States and Brazil, where he gave several recitals in 1943, displayed once more his technical competence and musicianship throughout his program. In Chopin's Sonata the Funeral March was played in memory of President Roosevelt with deep feeling. Mignone's work was given with perfect Brazilian rhythm. A good-sized audience was most appreciative and many encores were given.

Krueger Conducts

Karl Krueger, North American conductor, recently accepted an invitation to conduct here, as he said, because "I want to steep myself in the music of Brazil." The great demand for concert halls, owing to the vast amount of music-making this season, caused some hardships. Audience and orchestra wished, despite the interest felt in his coming, to make their own estimate of his powers. Therefore it was a fine experience to observe the growing enthusiasm, which attained its climax in the concert at the National School of Music.

NORTH AMERICAN CONDUCTOR GREETED IN BRAZIL.
Left to right, Adolph Berle, Jr., United States Ambassador; Mme. Ceição de Barros Barreto, Musical Courier Representative; Mrs. Berle and son; Karl Krueger, conductor of the Detroit Symphony Orchestra, who fulfilled guest engagements in Rio de Janeiro; and William Urai, Musical Courier Representative.

In the auditorium a huge audience, overflowing into corridors and adjoining rooms, gave ovations to all the numbers played, including Tchaikovsky's Fourth Symphony, which had a communicative reading, the Prelude and Love-Death from Tristan and Isolde, and Tannhäuser Overture, done with consistently high standards. As encore he played Jose Siqueira's Crepusculo, graciously sharing applause with the orchestral players.

His opening concert as guest conductor at the Municipal Theatre, had a different audience, not perhaps as large but equally responsive. His program featured Brahms' First Symphony, Smetana's Moldau, Liadoff's The Enchanted Lake, the Siqueira Crepusculo, and Dukas' L'Apprenti-sorcier. Mr. Krueger at once revealed himself as a conductor securely equipped with a knowledge of his craft and well able to transmit his desires to the players. He likes his work and the people with whom he works, the musicians. Despite his modest bearing, his sincere personality succeeded in offering to the audience a greatly satisfying performance, in refined phrasing and tone quality. The cordial manner of Mr. Krueger won an unusual enthusiasm from the musicians, who gave their best in order to contribute to the high level of his readings.

By JORGE M. WHITE

BUENOS AIRES.—The Colon opened its winter opera season with a revival of Rimsky-Korsakoff's Tsar Saltan, not given here since 1941.

Argentine audiences are well acquainted with the beauties of this work based on a delightful Pushkin story, which provides a canvas sufficiently coherent and varied in theatrical interest. The score exhibits the composer's art at his best; the music written for the chorus and the orchestra is far better than that of the solo passages. As in other Russian works, when the people are on the stage, they become leading personnages of outstanding importance; however, the tragi-comic lamentation of the Tsar is also a masterful page. The current performance was brilliant in the ensemble scenes. Conductor Ferrucio Calusio held his forces well in hand.

On the stage Felipe Romito, the distinguished Argentine singing actor, gave a fine character portrayal of the title role, sung with skillful vocal coloring. In another plane, the cast further included Maria de Benedictis (Zarina Miltrisa), Sara Cesar (Barbarija), Onofrio Vidal Oltra (Prince Guidon), Amanda Cetera (Swan Princess)—[illegible] role also mimed by Ester Gnavi of the ballet corps in several scenes—Emma Brizzio and Maria Malberti (Miltrisa's naughty sisters), Angel Mattiello and others. Angeles Ruanova gave vivacity to the mischievous Gadfly. The chorus trained by Terragnolo and following the *regie* conceived by Otto Erhardt and the gorgeous *décors* and costumes by Alexander Benois, were the other highlights of the revival.

Gala Performance

For the traditional gala in commemoration of the 1810 Revolution, the golden auditorium presented a magnificent sight packed by a large audience, headed by the Argentine Government, foreign diplomats and their families, society leaders and others.

After the National Anthem, sung by a chorus of the Municipal Conservatory and members af the Colon School of Opera, came a performance of Rigoletto which featured the Colon debut of the Argentine baritone Carlos Guichandut, heard before only in open-air performances and in minor theatres. The newcomer won whole-hearted appreciation for his singing and acting throughout the opera. He has a rich, powerful voice of extensive range and gave an intense dramatic presentation of the part. Hilde Reggiani and Bruno Landi, just arrived from North America, presented their familiar delineations of Gilda and the Duke. Zaira Negroni gave beautiful dark, low tones to her sparkling Maddalena, Horacio Gonzalez Alisedo and Angel Matiello were well cast as Sparafucile and Monterone. Conductor Panizza in his first seasonal appearance stressed the dramatic power of the Verdi work.

Critics Circle Makes Awards to Piston and Copland

The Critics Circle of New York selected Walter Piston's Second Symphony as the outstanding orchestral work by an American composer heard this season. A prize for a score with dramatic or literary features was given to Aaron Copland's ballet, Appalachian Spring. The latter prize was awarded for the first time.

The Piston work was given its premiere by the National Symphony Orchestra, under Hans Kindler, in 1943. It had its New York introduction by the NBC Symphony, under Howard Hanson, in the first annual festival of contemporary music at Columbia University on May 12 last. It had been commissioned by the Alice M. Ditson Fund of Columbia University in 1942.

Copland's ballet, which Martha Graham first presented at a Library of Congress music festival in Washington last spring, also won its composer the Pulitzer Prize this year. It was commissioned for Miss Graham by the Elizabeth Sprague Coolidge Foundation, and had received its first New York performance on May 14.

Charles Triller New Chairman of N. Y. Philharmonic Board

Charles Triller was elected chairman of the board of directors of the Philharmonic-Symphony at a recent meeting of the board, replacing Marshall Field, who resigned as chairman but retained his post as president of the society. Mr. Triller, who has been active in Philharmonic affairs for over a quarter of a century, had been vice-president and treasurer as well as a trustee and guarantor of the Society.

Floyd G. Blair, who was assistant treasurer, is now treasurer. He remains chairman of the Pension Fund Committee and a trustee. Ralph F. Colin and Lt. Comdr. Robert H. Thayer, both trustees of the Society, have been elected assistant treasurers.

Marshall Field, who presided at the meeting and who proposed Mr. Triller's name as chairman, had held the two offices of chairman and president since the death of Clarence H. Mackay in 1938. All the elections were voted unanimously by the board.

At the meeting, Arthur Judson summarized the season's finances and reported that the 1944-45 net deficit of the Society was about $29,000, but that the amount had been made up by private gifts and contributions.

The Philharmonic-Symphony Society begins its 104th season on Oct. 4, 1945, under its Musical Director, Artur Rodzinski.

Kelley Junior Scholarship Awarded

The National Federation of Music Clubs has announced, through Etelka Evans of Cincinnati, chairman of the contest, that Betty Lou Kroone, 14, of Portland, Ore., is the winner of the sixth annual Edgar Stillman Kelley Junior Scholarship. The winner, a pupil of Marjorie Trotter, receives a $250 award to cover tuition with a recognized school or teacher for the first year of study and is renewable for the succeeding two years. The award was open this year to students in the Western States.

The Federation has also announced the award of three partial scholarships in the National Music Camp at Interlochen, Mich., to Ed Peter Bergquist, 15, of Sacramento, Cal.; Shirley Ann Deck, 16, of Winfield, Kan.; and Elizabeth Ann Wester, 17, of Marshalltown, Ia.

Julia Culp Safe in Holland

A cable from the Netherlands to Betsy Culp Dornay announces the safety of her famous cousin, Julia Culp, lieder singer, whose home is in Holland. Mme. Culp took refuge in a nunnery during the invasion and remained under its protection until safety for civilians was certain. Mme. Dornay is assured that Mme. Culp is well, but has suffered, like all the Netherlanders, from lack of food. The enemy deprived the Dutch, she reports, even of all blankets.

Bremen Orchestra Given Permission to Resume

Permission has been granted to the Bremen Philharmonic Orchestra to resume its rehearsals provided the music of Mendelssohn, Offenbach, Goldmark and other composers barred during Nazi rule of Germany are included in the repertoire. A United Press dispatch from the German city on June 12 stated that the permission had been given by Lt. Col. Beion Walker, chief of the Allied Military Government in Bremen.

Wallenstein for Mexico

Alfred Wallenstein has accepted an invitation from Carlos Chavez to conduct the Symphony Orchestra of Mexico as guest at four concerts in Mexico City during early August.

Cleveland Orchestra Opens "Pops" Series

CLEVELAND, O.—Eight weeks of summer "Pops" concerts have been begun by The Musical Arts Association, which operates The Cleveland Orchestra. Dr. Rudolph Ringwall, associate conductor of The Cleveland Orchestra, is the conductor of the Summer Orchestra, which consists of seventy members of the Cleveland Orchestra. The season, which opened on June 2, is continuing on Wednesday and Saturday evenings through July 28—two weeks longer than any previous series of the sort.

The concerts are held in the vast Public Auditorium. The largest audience so far—numbering nearly 7,000—assembled to hear the concert of June 9, when the Cleveland pianist, Beryl Rubinstein, was soloist in the Grieg Piano Concerto.

CANADA: Montreal Opera Sung by Guests

By MARY E. COVERT

MONTREAL.—Sir Thomas Beecham gave Montrealers a great example of how to conduct Handel's Messiah. A choir of SSO voices well-trained by Borkley E. Chadwick and a large orchestra provided splendid ensemble effects. Rose Dirman, soprano, particularly distinguished herself. Mary Van Kirk, contralto, gave the necessary warmth demanded of her solos. John Dudley, tenor, and Robert Nicholson, bass, made Canada happy to applaud members from a sister Dominion, Australia. The Halleluiah Chorus brought a memorable evening to a thrilling close in the historic Notre Dame Church, which is a replica of Notre Dame in Paris.

The Montreal Women's Symphony celebrated its fifth birthday in a truly grown-up fashion at its recent concert. The two opening Bach Fugues, one of them arranged by John Robb, a Montrealer, were well played. Mishel Piastro was the soloist in the Brahms violin concerto. His beautiful singing tone is something to be remembered. Lois Wann, the other visiting soloist, made a hit with the audience in the Concerto for oboe and orchestra by John Barbirolli. The fact that the orchestra was able to do the Tchaikovsky Fourth Symphony so well surprised many. Miss Stark may be congratulated for the manner in which the first movement was performed, in the matter of tone and tempo.

Jacques Labrecque, French-Canadian tenor, made a promising debut at Plateau Hall. His program was a test for any concert artist, commencing as it did with Handel, and containing fine examples of French songs plus a delightful group of French-Canadian folksongs. Once Mr. Labrecque gains full command of English diction, it is to be hoped for that he will go far.

Opera Produces Mozart

The Opera Guild again gave Montrealers a real treat in the finished performances of Mozart's Cosi Fan Tutte and The Magic Flute. Mme. Pauline Donalda, the inspiring power behind these performances spared no effort to achieve this great success. Cosi Fan Tutte had been presented here before, but it was the first time that The Magic Flute had been heard in Montreal. Rose Dirman, Maria Starr, Andzia Kuzak, Leopold Simoneau, Floyd Worthington and Benjamin Cutler handled the leading roles expertly. Skillful acting, plus vocal art, showed what could be done when Miss Kuzak could jump from the frolicking Despina of Cosi Fan Tutte to the Queen of the Night in the Magic Flute. The same applies to Worthington's transformation from courtly Gugliema to the capricious Papageno. Montreal will watch with interest the progress of Mr. Simoneau, a French-Canadian who showed the result of Paul Althouse's careful training. In the Magic Flute, especially, the local girls who sang the minor roles, the chorus and orchestra deserve compliments. Jean Vallerand conducted both performances.

The Opera Guild was fortunate to secure Lothar Wallerstein as stage director. Special mention must be made of Hans Berends, whose work in designing the scenery and stage effects proved an artistic triumph.

IN MONTREAL OPERA SEASON.

Gladys Swarthout sang the title role in Carmen as the gala finale of the 1945 Opera Festival at His Majesty's Theatre, appearing for the first time under the conductorship of Emile Cooper (left) and with Mario Berini as Don Jose. (Photo © by Osman Playne.)

Montreal Festival Gives Operas

Opera has been going strong in Montreal. Plus the performances of the two Mozart operas in May. La Boheme, Marriage of Figaro and Carmen were presented by the Montreal Festivals, Inc., under Emil Cooper's fine direction.

The Committee, under Mme. Athanase David's direction, ran into some setbacks when Grace Moore and Charles Kullman were unable to come, practically at the last moment. However, Jarmila Novotna proved an appealing Mimi in La Boheme and Mario Berini, a tenor new to Montrealers, was a delightful surprise both vocally and histrionically in all three performances.

In the Marriage of Figaro, Eleanor Steber as the Countess and Margit Bokor as Susanna, occupied a good portion of the spotlight. Two former Montrealers, Claire Gagnier as Cherubino and Richard Manning as Basilio, came in for their share of the spotlight, too.

An excellent supporting cast, consisting of Lucielle Browning, Nicola Moscona, Martial Singher and Hugh Thompson, contributed in no small measure to the success of all three operas. Gladys Swarthout sang Carmen, French-Canada's favorite opera, with charm.

Plus these treats. Lawrence Tibbett paid Montreal one of his rare visits in a recital. This time Mr. Tibbett sang at the Chalet on top of Mount Royal. A huge crowd greeted him as usual. His program consisted of classics, rarely heard cow boy songs, spirituals, and beloved English favorites. A faulty microphone spoiled things somewhat for Mr. Tibbett at first. Yet, his good diction and ability to put a song over were much in evidence. What the French-Canadians, who did not understand English, thought of the cowboy songs and spirituals was difficult to discern. Some liked them, and some seemed puzzled. Mr. Tibbett was very generous with encores.

Edward Harris, his accompanist, was applauded for his composition about a music-box following a group of piano solos.

MEXICO SUMMER FESTIVAL APPLAUDED

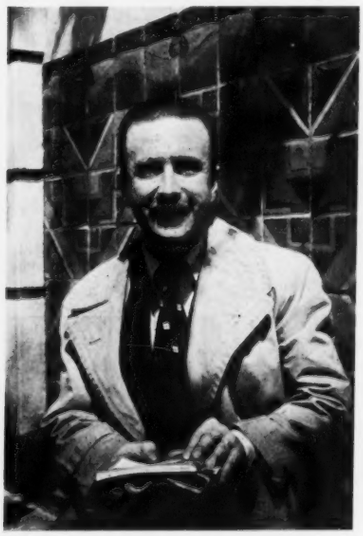
By VERNA CARLETON MILLAN

MEXICO CITY.—The opening of the 18th season of Carlos Chavez' Mexican Symphonic Orchestra, coming as it did so soon after victory, possessed a festive air quite in contrast to the solemnity of past inaugurations. Punctually at nine, the dynamic, touseled-hair conductor took up his baton to give us a delicate, spun-sugar version of a Suite from Rameau's opera Dardanus. From the first fragment, Air Vif, that moved with all the lightness of thistle-down upon the proverbial meadow, to the final Air en Rondeau, this was Rameau as it should be played—fragile but not attenuated, translucent and prismatic at the same time. This lightness of touch and animation were carried over to the second number, Haydn's "Bear" Symphony in C Major, which the orchestra played beautifully.

Béla Bartók's Concerto for Orchestra was heard for the first time in Mexico, to shattering applause. This is gay, witty music, even with a frolicking *allegro* that warms the heart. It seemed, to this reviewer at least, that the Concerto represents the composer at his best—a highly original, spirited Bartók who has found an inexhaustible field of thematic material in the folklore of his country.

The program ended with Prokofieff's exciting "Ala and Lolly" suite that veritably thundered against the marble walls of the Fine Arts Palace. All in all, it was a brilliant evening, with Chavez in fine form and the orchestra playing as one cohesive, disciplined unit.

The popular Henryk Szeryng gave two violin recitals here. Mexico almost looks upon Szeryng as its own personal discovery for it was here that he first played upon his arrival from Europe in 1941. Despite his youth, those first concerts revealed his extraordinary talent and musical sensibility. Now he is back again, having gained in poise, if possible; playing Beethoven. Bach, Lalo, Vieuxtemps, Debussy and Villa Lobos with a deftness and tone so perfect that every note becomes a joy. High spots of these two programs were a tender, exquisite interpretation of the Brahms Sonata in A Major and Bach's Sonata in G Minor for violin solo. In these two concerts, Szeryng had the understanding and harmonious accompaniment of Carl Alwin, the well-known Viennese director and musician.



CLAUDIO ARRAU,

Chilean pianist, in San Francisco. Among summer engagements for the artist is a pair of appearances as soloist with the Symphony Orchestra of Mexico under Carlos Chavez on Aug. 24 and 26. With the same orchestra he will play Chavez' First Piano Concerto on Sept. 7 and 9.

Vienna Liberation Marked

And speaking the Viennese, an impromptu but very interesting concert took place here recently to celebrate the liberation of Vienna, organized by Austrian refugee artists, with the collaboration of musicians of other nationalities. The Mexican Marimba Band played the first movement of Beethoven's Fifth, under the direction of Carl Alwin and followed this with a special anthem composed by Alwin, upon Beethoven themes, that was extremely successful. The lovely American soprano, Janice Dorothy Mitchell, who was heard here some months ago in the Ninth Symphony of Beethoven, conducted so unforgettably by Jascha Horenstein, delighted her audience again with arias from Mozart's Figaro and songs by Schubert and Hugo Wolf. The Mexican tenor, Carlos Puig, also sang, Schubert lieder, in his magnificent style.

Marcel Rubin, the Austrian composer now living in Mexico, was represented by his stirring March of Freedom, from a suite called The Town, with words from Gorki. Szeryng added lustre to the program with his evocative interpretation of Beethoven's Spring Sonata. Mrs. Mitchell, Mr. Puig and Mr. Szeryng were all accompanied by Alwin. The concert hall was crowded and the audience shared the tremendous joy of the Austrian organizers who now, once again, can turn their thoughts homeward.

Opera Series Starts

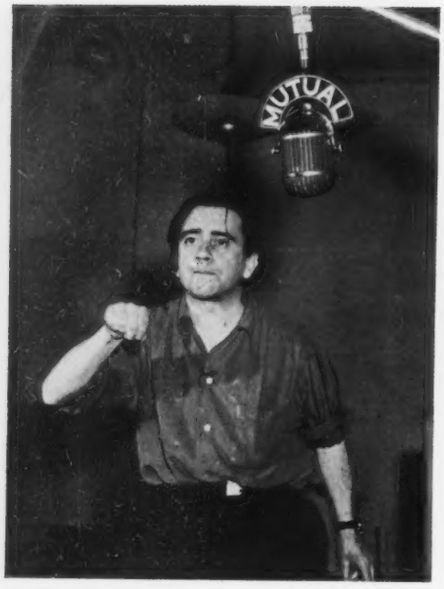
June brought the opening of the summer season of the National Opera of Mexico, with 24 gala performances scheduled. The program for the month was as follows: Aida, with Celia Garcia, Bruna Castagna, Kurt Baum, Robert Silva, Duno and Carl Alwin, conductor; Tristan and Isolde, with Helen Traubel, Harshaw, Carron, Duno, Whitfield and William Steinberg as director; The Valkyries, with Traubel, Resnik, Harshaw, Carron, Schon, Whitfield and Steinberg director. This year the ballet is under the direction of Balanchine, with the supervision of William Dollar. More about this season in a later report.

Jascha Horenstein is scheduled among the most important visitors to Mexico this summer, for he has been asked to conduct a music festival here. Horenstein, who flew down to conduct Beethoven's Ninth this past winter, had such success that he was forced to repeat the program. His festival has already aroused a great deal of interest.

Bethlehem Festival Correction

Through an inadvertence and omission in the review of the Bethlehem Bach Festival, published in the Musical Courier's June issue, the name of Edwin C. Steffe was substituted for that of another singer. Mr. Steffe sang the role of Christus and the aria, Beloved Saviour, in The Passion According to St. John; and the Quoniam in the Mass in B Minor. His voicing of the words of the Saviour in the former work impressed listeners with mellow vocal quality and eloquence of portrayal, one of the high points being the poignant pronouncement of the text, It Is Finished, which served as a summation of the tragedy of Calvary, and took part with the chorus in a spirited rendition of the area in the Passion. He also sang the Quoniam in the mass—one of the outstanding tests of the entire bass repertoire—with skilled negotiation of its florid measures. This was Mr. Steffe's first appearance at the Bethlehem Festival, a fact which was regrettably omitted in mentioning those newcomers who had contributed to the success of the series—in a manner which was also attested by the laudations which this singer received in a number of reviews published by music critics of daily newspapers in Bethlehem and other cities who attended this year's sessions. R. M. K.

RADIO NEWS
by William Taylor



SYLVAN LEVIN, as seen from the concertmaster's chair, leads the pre-broadcast dress rehearsal of Agatha Christie's Poirot.

Background Music Is New Medium on Radio

Background music for radio dramatic presentations is an entirely new technical medium, which has been developed to a high point of concentrated effectiveness by the producers of plays on the air. Without it, such broadcasts would suffer in dramatic impact and atmosphere, since it is necessary by means purely aural, *sans* scenery, costumes and lighting, to establish the mood or illusion.

So unobtrusive that the majority of radio listeners are barely aware of it as separate from dramatic action, the music plays so vital a part, that it sets the mood from one transition to another, and intensifies the dialogue.

The average show runs 30 minutes, and during the entire broadcast, there is only about six minutes of music actually played. Consequently every second must count. As a result, this art of composing has evolved a distinctly new field, with a definitely new technique.

When at times the music is used behind the script, it must practically translate the latter, while still remaining in the background, and yet underline the force and punch of the dialogue. Since the transition from one mood to another must be made in 10 seconds, the change must be absolutely smooth, without a break.

One of the problems is the small orchestra used, which usually consists of only 13 men. Consequently the score must be written and arranged with an extreme economy of method in order to get the utmost color and contrast. Then, too, all music must be entirely original; otherwise it would have no tie-in with the script. This requires resourceful talent, when a new drama is broadcast each week! (At times, of course, certain themes can be paraphrased that augment the atmosphere, such as old standbys like London Bridge and Twinkle, Little Star.)

In the radio world, over the country, there are possibly 100 composers writing background music. Practically 90 per cent of them have never composed before. Among the most successful is Sylvan Levin, who probably is the busiest of them all, because he dreams up diversified music that runs the gamut of comedy, mystery, melodramas and modern radio plays for three Mutual Network presentations that are beamed each week. On Wednesdays, (WOR, 9:30 to 10:00 p.m., EWT) is the Brownstone Theatre, offering melodramas; on Thursdays, (WOR, 8:30 to 9:00 p.m., EWT) Agatha Christie's Poirot, mystery dramas; Thursdays, (WOR, 10:00 to 11:00 p.m., EWT) Arch Oboler's Plays, which presents modern radio dramas of all types. Just for a little change and contrast, this indefatigable musician conducted the major part of this season's programs of the well-known "Sinfonietta," Fridays, (WOR, 7:15 to 8:00 p.m., EWT), which has been a trail-blazer for fine instrumental music for the past 12 years.

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Sylvan Levin hails from Baltimore, Md., and he has chalked up an impressive record of distinguished accomplishment in all active fields of music. Although still a comparatively young man, he has been notably successful as a composer, translator, arranger, opera conductor and concert pianist. Now established in New York, he is Associate Director with Leopold Stokowski at the New York Center of Music and Drama. By actual performance he is in an authoritative position to explain the fundamental requirements to make the grade in this medium of streamlined composing for drama as broadcast by radio.

"Not only does writing background music," he observed, "require a solid basis of musical training, but the composer must be fundamentally gifted with a fertile and active imagination, with the ability to translate word pictures into sound. Besides a catholic taste, he must possess a wide knowledge of all types of music, and an aptitude for a rigid economy in expression. He must be able to express in eight measures what Wagner might have tried to picture musically in 40 pages.

"Furthermore," he continued, "the music must have the greatest possible sense of color and value in reorchestration. Masses of sound won't do! The individual color of the orchestra will get the results. Always the music must be subservient to words. The faculty to write rapidly is mandatory. The time element is gauged on a split second."

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As an example, Levin will receive the script from the producer on a Monday morning for a Thursday evening show. It is studied carefully for each item that means music. He composes at night, when he works at the highest pitch of inspiration and efficiency. The following day the music is scored, and then goes to the copyist.

The composer must keep his attention on the script every minute, which must be read as though it were music, so that the scoring is almost the same as music in composition and flavor. Not only must the music heighten the action, but it must accent the drama as well. At the same time, the musical theme has to "key-in" with the mood and character of the leading role, which must establish the over-all mood of the whole script. As an illustration in the Agatha Christie show, the leading character, Poirot, is a "puckish" type, so the music must strive to keep in that vein.

"You see," said Levin, "only an hour and a half, occasionally two at the most, are used for rehearsal. One hour is devoted to the music, and the half hour to music and dialogue together. A director who can express himself, or his wishes, properly and effectively, can get exactly the result he wants from the composer. The majority of directors consider every note of the music as important as the script. Radio background music," he concluded, "is merely an example of the fact that the American composer has a completely flexible and uninhibited attitude toward music. America is growing up in music, and there is no question that the result will develop into something that will prove to be distinctly American."

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"Freedom of Information" via American Broadcasting Company

On June 15 the familiar radio tagline, "This is the Blue Network" as the designation of the American Broadcasting Company was dropped, but with its omission, another and doubtless the most significant milestone in the history of America's youngest network will have been reached. Midway through its third year as an independently operated broadcasting company, although its history as a network dates back almost to the birth of radio itself, the American Broadcasting Company marked the completion of a chain of events that began in January, 1942, by documenting into an hour-long special program the vital importance to a democracy of a freely-informed people.

Weapon for Tomorrow, the program which officially brought to an end the American's "Blue Network" designation, was broadcast on a coast-to-coast hookup by the network and its affiliated stations from 10 to 11 p. m., EWT. Joseph Cotten starred as narrator in the dramatic portion of the show, which also included talks by Acting Secretary of State Joseph G. Grew; Paul Porter, Chairman of the Federal Communications Commission, and Wilbur Forrest, assistant editor of the New York Herald Tribune. Music composed by Earl Robinson, writer of Ballad For Americans, comprised the musical salute to the network's "day to remember." Alfred Drake, singing star of the original Oklahoma production, introduced "The Town Crier," Robinson's new composition. The dramatic portion of the special program was written by Ira Marion.

The history of the American Broadcasting Company has been one of spectacular growth. Starting in 1926 as a group of seven stations, then the "Blue Network of the National Broadcasting Company," the chain witnessed more than a decade of progress under the NBC banner before it became an independently operated broadcasting company in January, 1942.

Under its present leadership of Edward J. Noble, chairman; Chester J. LaRoche, vice-chairmen, and Mark Woods, president, the network has expanded until its current roster of stations numbers 197 from coast-to-coast.

The decision to change the network's name from the Blue Network to the American Broadcasting Company was taken three months ago to make clear in the public mind the independence of the network, a realization rendered difficult because of the "Blue's" long association with NBC. The name "American" was chosen, in the words of Mr. Woods, "because it so completely typifies all that we hope, and believe, this company will be and will represent to the people of the world."

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Lawrence Tibbett plans overseas USO summer tour soon after July 21, canceling several concert, operatic and radio engagements. . . . **Elie Siegmeister's** Wilderness Road, premiered via Mutual's Detroit Symphony broadcast, June 23, conducted by **Milton Forstal.** . . . **Ira Marion, American Broadcasting Co** script writer, to give six week radio writing summer course at Juilliard Music School's first try on radio instruction.

PIETRO CIMINI GIVES ADVICE on Verdi to his artist pupil, Florence Alba, "classical" soloist on Bing Crosby's radio hour. (Photo by Otto Rothschild.)

HENRY NOSCO
NBC Conductor "Music of The New World" Heard Over NBC Thursdays, 11:30 p.m.EWT
Available as Guest Conductor
Personal Rep. Paul Burton
246 Fifth Ave., New York 1, N. Y.

THE HOUR OF CHARM
ALL GIRL ORCHESTRA and CHORAL SINGERS
under direction of Phil Spitalny
Sundays, NBC, 10:00 to 10:30 P.M., EWT

MARCELLE DENYA
SOPRANO — Concert, Opera, Radio
Management: CATHERINE KRAMER,
410 Park Avenue, New York 22, N. Y.
Baldwin Piano Victor Records

RICHARD KARP
CONDUCTOR
Artistic and Music Director Pittsburgh Opera
Program Producer Station KDKA Pittsburgh

Norman Soreng WRIGHT
. . . COMPOSER . . .
"Soldier, What Did You See"
(Featured by John Charles Thomas)
"The Tired Cowboy" "Eighth Psalm"
"Quest" (Pub. R. L. Huntzinger)

TELEVISION

"Magical Evelyn" and Her Enchanted Violin

Broadcast over 136 stations in the United States, and short-waved to all parts of the globe, "Evelyn and Her Magic Violin" are known literally to millions of radio listeners as the featured soloist on the "Hour of Charm," the All-Girl Choral-Orchestral program, under the direction of Phil Spitalny (Sundays, WEAF, 10 to 10:30 p. m., EWT).

Naturally gifted with a superb talent, Evelyn Kaye is a pretty, slender blonde with blue eyes and an arresting personality. Although still in her early twenties, she has achieved an almost incredibile record of accomplishment, both artistically and financially, without anything being handed to her on a silver platter. On the contrary, every step upward has been due to hard work. The proof of this is the plethora of scholarships, awards and medals she has won.

Shortly after the Hour of Charm was sponsored by the General Electric Company, Evelyn was signed as the spotlighted soloist. Very soon Phil Spitalny made her concertmaster of the group and assistant conductor. As if these duties were not enough, she also makes many of the orchestra's musical arrangements, as well as those of her violin solos, with which a style and character have been established and maintained that are immediately identifiable with her work on the broadcast. All this, with a large share of the management of the organization, makes her obligations a man-sized job. She has been on the air for at least nine years, and during that time has never missed a broadcast. It is generally conceded in radio circles that she holds the record for the greatest number of violin solos performed by any violinist, which in the aggregate amounts to something like 508!

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Evelyn was born in the Yorkville section on the upper East Side of Manhattan, which is populated by a transplanted segment of Europeans from Hungary, Germany and the Slavic countries. They are all ardent music lovers and brought from the old country the lovely folksongs of their native lands. Her mother was Hungarian and her father a German, whose mother was French. He was an accomplished pianist, a graduate from the Berlin Conservatory. She was only six months old when he died, leaving her mother to face a long, hard struggle to raise and educate her daughter.

It is not strange, with this heritage, that Evelyn showed early evidence of a pronounced musical ability. Almost as soon as she could speak, she was able to carry a tune in perfect pitch. Her mother determined that she must have a musical education, although there wasn't enough money to finance her way through a music school. But Mrs. Kaye was undaunted. She knew of the Yorkville Music Settlement, and when her daughter was seven, she took her there for an audition. The result was a scholarship and the gift of a half-sized violin for her practicing. Before Evelyn had learned a note, she was playing Hungarian folksongs on it by ear.

While still at the Settlement, she was presented with her most valued possession, a Bergonzi violin (1756) valued at $5,000, by the National Arts Society to help her win the Damrosch Institute of Musical Art Scholarship, which she held for five years. A fellowship for four years at Juilliard followed, and then among other awards she received the New York Philharmonic scholarship for six consecutive summers in Maine. At this time she was about 15 years of age.

Originally she had worked for a concert career and had a repertoire of the major violin concertos. But just about this time Phil Spitalny was organizing his All-Girl Orchestra, which was to present streamlined versions of the classics. She auditioned for him, and the rest is history.

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Evelyn, with her multifarious duties, must of necessity schedule her work. She will not allow herself to be rushed, and unfailingly practices certain hours each day. She will permit nothing to interfere with her work as a concertmaster of the Hour of Charm, and for that reason has refused flattering offers of concert engagements. She even finds time to answer her "fan mail" of impressive size, which she receives from all quarters of the globe.

"It is true, I am busy," she said, "but if the soldier boys can find time to write to me from a foxhole to say they like my music, the very least I can do is to wish them good luck."

Many of the letters are mud-stained, others almost illegible. Many often request her to play a song they had heard back home, when they were with their best girl. Just recently she was notified by the crew of the SS Wyoming that she had been selected by them for their "pin-up" girl.

Evelyn gets a great thrill from playing at Army Camps and Military Hospitals. The soldiers appreciate every note that is played, and she is always deeply stirred by their applause.

"Hard work," remarked Evelyn, "provided there is adequate talent, plus an innate confidence in one's ability, and the willingness to be humble whenever necessary, are the primary essentials of a successful career. An artist must have greatness enough to be modest when she has achieved success. Greatness is the faculty of keeping your feet on the ground, and your head not too far up in the clouds. Being just a musician," she continued, "is not being a fine artist. A knowledge must be had of all the arts, which must be appreciated and assimilated in order to give your chosen medium the fullest value of your being."

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Evelyn has great faith in the potentialities of women in music. "When women have the opportunity to compete with men," she said, "especially in the concert field, they have demonstrated their worth." This fact has been proven by their performance in the Hour of Charm. She is convinced they have a tremendous pride in doing a good job, as well as a keen sense of obligation in working together harmoniously.

"Women, definitely, have more patience than men," she added, "and today, when they have proved their capacity to reach the top rungs of the success ladder, it has made them all the more conscious of the importance of being a success!"

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"Everybody's Music" New WQXR Program

A new weekly program via WQXR, which should be of considerable interest and constructive value to both the layman and the musician, is Everybody's Music (Tuesdays, 10:30 to 11 p. m., EWT), premiered on June 5. The show features recordings of popular classics, selected and explained by Dr. Sigmund Spaeth, the "tune detective," on how and why the music everybody likes arrived at such popularity. The broadcast is a summer replacement of Spaeth's daily WQRX program, Fun With Music, which was on the air since February 1, bowing out June 1.

EVELYN AND HER MAGIC VIOLIN, Concertmaster of NBC's Hour of Charm presentation.

Detroit May Be Major Radio Production Center

From present indications it would appear that Detroit may be put on the map as a radio production center in the very near future, with Henry H. Reichhold as the motivating factor. As chairman of the board of the Reichhold Chemical Company, and President of the Detroit Symphony Society, he has taken the latter organization out of the "red," and made the orchestra known throughout the country with the Saturday evening broadcasts via the Mutual Network.

This enterprising industrialist has just purchased the Wilson Theatre, with a seating capacity of 2,000, and will rename it "The Music Center." Extensive remodeling will make it the ultimate as a setup for television, radio and recording broadcasting. The executive offices of the Detroit Symphony will be located in the building, and the penthouse will be converted into a modern club, with all facilities including a restaurant. Named the Symphony Club, it will be available to all holders of subscriptions to the orchestra. Reichhold plans to interest Ford, Chrysler and other top Detroit radio advertisers to use the theatre studios for the origination of their shows for the next year. The first broadcast from the Music Center is on the cards for about August 1.

First Television Theatre Planned for Illinois

As soon as the materials are available, the first theatre designed exclusively for television, seating 1,500, will be started in Libertyville, Ill. This location is considered ideal for such an operation, since it is within a short distance of Chicago and can have the benefit of urban patronage, besides having better reception than in a city location. The theatre will be built along experimental lines, and will contain many innovations new to the theatre as well as video operation.

Radio Notebook

John Salt, North American Director of the BBC since May, 1944, returns soon to England as Programs Director in the North of England. . . . **Col. Lawrence W. Lowman,** on leave of absence with the armed forces, returned to CBS on July 1 to his post as vice-president in charge of television. . . . **Muriel Francis,** formerly account executive with Radio Feature Service for "Met" Opera Auditions of the Air, André Kostelanetz, and personal Representative for Max Reinhardt, as well as many other major activities, has joined the publicity staff of the Austin Wilder Artist management and will specialize in radio promotion. . . .

CBS Invitation to Learning, started its 6th year on May 27; 220 great books discussed by guest scholars in five years. . . . NBC inaugurated monthly series of television broadcasts, May 27, via WNBT from Museum of Natural History in pioneering move to take television viewers behind scenes in world of science. Live talent and film utilized. . . . **America's Town Meeting** in 10th Anniversity Broadcasts via WJZ, May 31, debated Russian-American relations in post-war era. . . . **Joseph Fuchs** soloist with NBC Symphony on Sunday, June 3. . . . **Lily Pons,** home after tour of service camps abroad, starred on NBC Telephone Hour, June 4, and NBC General Motors Symphony of the Air, June 10. . . . **Carlton Cooley,** first violinist of NBC Symphony awarded honorary degree of Doctor of Music by Philadelphia Musical Academy, June 4. . . . **John Raitt,** star of Carousel interviewed on rise to fame, via WJZ Nancy Craig program, June 7. . . . **Sigmund Romberg** heads new NBC series with 45-piece orchestra, replacing **"Hildegarde's** Raleigh Room" for summer, bowed in June 12. . . . **Charles Kullman** soloist on NBC Telephone Hour, June 11. . . . **Rose Goldblatt** heard in piano recital via CBS Masterworks of the Pianofore series, June 13. . . . **Vivian Della Chiesa** soloist of NBC Highways in Melody program, June 15. . . .

Independence, Mo., home town of **President Truman,** delineated for British and American listeners on CBS program, Transatlantic Call, People to People, June 17. . . . New York's welcome to **Gen. Eisenhower** June 19, televised by NBC. . . . **Burton Cornwall** in program of bass solos via WNYC, Thursday, June 21. . . .

New York Philharmonic Lewisohn Stadium Concerts, Alexander Smallens conducting first broadcast, June 22, featured on WNYC, also Wednesdays and Fridays, during season. . . . **Saturday Symphony** program via WJZ June 23, **Max Goberman** conducting, aired two first performaces, **M. Ashraffi's** First Symphony, and world premiere of **Henry Brandt's** Dedication. . . . **Walter Gustave Haenschen,** conductor of WEAF's Album of Familiar Music, made Doctor of Music by Ithaca College.

Bruno Walter, voted the outstanding opera conductor in Musical America's recent radio poll.

500 experts . . . and it

ONE OF THE things we'd like to do at the American Broadcasting Company is give our listening audience *the best that there is* in *every* field of radio entertainment. This is a great policy if—and only if—we successfully put it into practice.

That's why the result of Musical America's recent radio poll was music to our ears. Over 500 of the leading music editors and critics from coast to coast and Canada picked five of our musical programs and people as outstanding in their fields. They said:

BRUNO WALTER, *conductor of the Metropolitan Opera Association, was the best of all opera conductors.*

THE BOSTON SYMPHONY, *under the direction of Dr. Serge Koussevitsky, was tied for first place as the finest symphony orchestra.*

"DIE MEISTERSINGER," *presented by the Metropolitan Opera, was the best performance of opera.*

MILTON CROSS *was the outstanding announcer-commentator.*

METROPOLITAN OPERA, U.S.A., *presented by the Metropolitan Opera Guild, was the best program of operatic character.*

We have always been deeply conscious of the importance of music in the lives of all people as a means of entertainment and relaxation. That is why we have been trying to do a *complete* job in bringing our listeners the best in music: everything from the rich classical to jive—everything from "Die Meistersinger" to our *Saturday Senior Swing.*

We are proud that it was an "American" Network program that gave a host of talented singers the opportunity to compete for the highest goal in grand opera: the Metropolitan. A large number of the most brilliant stars in the "Met" today were "discovered" on *Metropolitan Opera Presents* (formerly *Metropolitan Auditions of the Air*).

We also know that there are radio listeners who, while not regular opera followers, do enjoy many of the beautiful arias as sung by opera stars. So in addition to the broadcasts direct from the Metropolitan stage on Saturday afternoons, we have been giving our listeners the chance to hear their favorite singers on a special weekly evening program —*Metropolitan Opera, U. S. A.*

***Saludos Amigos* is a program presented in cooperation with the Coordinator of Inter-American Affairs and features outstanding guest conductors of both continents. It regularly gives "American" listeners a better appreciation of Latin-American music and a better understanding of Latin-American way of life.**

One of the four greatest conductors—Sir Thomas Beecham—was represented to our listeners through our new *Saturday Symphony*, a series that makes it possible for many to enjoy the outstanding—but lesser known—works in the field of

Finale of "Die Meistersinger," chosen by music critics as the finest Metropolitan Opera broadcast this season.

spoke

was music to our ears·

ymphonic literature. In this series we are also resenting such prominent guest conductors as icolai Berezowsky, Max Gobberman and Anatol orati. This summer we are taking our listeners to anglewood, in the Berkshires, for one of the top vents of the musical season: *The Bach-Mozart estival* under the direction of the noted conductor, r. Serge Koussevitsky. And to round out the classi- al musical fare that we give our listeners, we bring hem still another type of musical entertainment: *he Coffee Concert,* featuring Sylvia Marlowe, one f America's finest harpsichordists, in a program f 17th and 18th Century music.

Our obligation to give the public the best in music not limited to the classics. In the semi-classical eld, we are currently broadcasting the famed *Boston Pops*" every Saturday night. We've also given our steners Gilbert & Sullivan operettas. And when it omes to popular music, we have on our staff the man ho has done more for this type of music than anyone else—Paul Whiteman. Also Nathan Van Cleave, nationally famous for his distinctive arrangements of popular music.

Here again—in popular music—we have brought our listeners a variety of top personalities and programs. *Guy Lombardo, Duke Ellington, Sammy Kaye, Kay Armen, The Andrews Sisters, Saturday Senior Swing, Philco Summer Series, Andy Russell and The Ford Early American Music*—these are only some of popular music programs on the "American" Network.

* * *

Yes, we do think that we are doing a pretty good job in the field of music. And we were extremely pleased to have Musical America, in telling us about the awards say: "The American Broadcasting Company has won five first places in the various groups of our second annual radio poll from over 500 radio and music editors from coast to coast and Canada. Incidentally, you top all other networks in the number of first places won."

American Broadcasting Company

THE DANCE: CARMEN DANCES AT STADIUM; OTHER PLANS FOR THE SUMMER

By ROSALYN KROKOVER
Dance Editor, Musical Courier

New England-born Arthur Mahoney and Chicago-born Thalia Mara (Mr. and Mrs. Mahoney), while relaxing in their Greenwich Village apartment after a busy day of teaching and dancing, still had enough energy left to discuss various aspects of the dance. At the moment their attention is focused on the choreography for the Stadium performance of Carmen with Swarthout and Kullman which is scheduled to take place on July 9 and 10. Although they have danced in the opera many, many times, this is their initial opportunity in staging the entire ballet.

"I have never been able to understand why the dances in Carmen are always pseudo-Spanish. The choreography generally consists of some bangs on the tambourines midst a turmoil of running, skipping and milling which finally works up to thirty-two fouettes, or turns in second, for the final climax. Now why," asks Mahoney, "must that be? Why shouldn't the dances in the second act tavern scene be genuine flamenco and the L'Arlesienne Suite used in the finale danced in the true Spanish idiom?" Why? Probably because opera ballet choreographers are usually schooled in traditional academic technique with a superficial knowledge of Spanish dancing, and the training of the dancers, too, follows along the same pattern. It is going to be different, though, this time, for the Mahoneys have already discussed the idea with Herbert Graf, the stage director, and Alexander Smallens, the conductor, for the coming Stadium performance, and they are all for it.

Staging opera ballets is not new to Arthur Mahoney. He was a faculty member of the Juilliard School of Music for ten years. During that time he taught there and directed the dances in all of the ballets and operas. His work in the Antheil-Erskine opera, Helen Retires and also Joseph and His Brethren, will be remembered as outstanding successes.

Strangely enough, Mahoney was originally launched on a musical career. He was the boy soprano soloist at St. Paul's Cathedral in Boston at the age of 13 and also concentrating on the study of violin and piano. When offered a piano scholarship at the New England Conservatory of Music, he surprised his teachers and disappointed his family by turning thumbs down. It would have to be dancing or nothing! From then on he was entirely on his own. After a struggle, a few seasons at the Met, a trip to Paris, classes with Nijinska which led to a European tour, later to South America with the Russian Opera Company, he finally returned to New York. Engagements at the Roxy Theatre, Radio City Music Hall, ten years on the Juilliard faculty, dance director of the Paper Mill Play House, concerts at the Guild Theatre and City Center are a rough idea of his career.

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Thalia Mara started her dancing in Chicago at the age of 11. She studied with Adolph Bolm, was a member of his Ballet Intime, and at 16 was studying in Paris with Olga Preobrajenskaya. She soloed with several ballet companies including that of Carina Ari with whom she appeared in Paris and Switzerland. And, incidentally, it was during this time that she met Arthur. Their first public appearances together was when they toured South America as featured dancers with the Russian Opera Company. Since then, they have resided and concertized in and around New York, where they have won a unique place for themselves with their highly skilled and versatile interpretations. For few, if any dance-duos, have ever developed an equally efficient technique in both academic ballet and Spanish dancing. They can dazzle audiences with their brisès and entre-chats, as well as with their zapateados and the brilliance of their castanets. And what is more, they have made a complete and thorough study of the 17th and 18th Century Court Dances.

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"When in Paris," reminisced Mahoney, "I was intrigued with the pictures of the Court Dancers in the Louvre. While studying the pictures, strains of Purcell, Gluck and Bach would constantly float through my head, and, at last, I realized that I had found the key to the movement of the music I always loved but never quite understood how to interpret. From the poses, positions of the arms and legs, I have recreated the steps with as much fidelity as possible, for after all, the only authoritative records we have are the music and costumes."

Today these Court Dances not only occupy a prominent place in their repertoire, but also mean that they have mastered even another form of dancing, for while the movement may look simple to the untrained eye, it requires a great deal of concentration and body control.

Though no mention was made of it, there is little doubt but that Thalia had quite a part in the expeditions to the Louvre and could probably be found peering over Arthur's shoulder.

Festival at Times Hall

A three-day dance festival was held at the New York Times Hall on June 14, 15, and 16 by the New Dance Group. A representative list of contemporary dancers participated, including the Jane Dudley-Sophie Maslow-William Bales Trio, Eva Desca, Jean Erdman, Hadassah, Lili Mann and Pearl Primus. Henrietta Greenhood, who is vice-president of this progressive group, could not appear because of a back injury.

TWO STUDIES OF ARTHUR MAHONEY and THALIA MARA.
(Top photo by William Stone; bottom, Marcus Blechman.)

Due to space limitations it is impossible to comment on the dancers individually at this time; however, each one performed in a finished and authoritative self-styled manner; the costumes were smart and in many cases imaginative. The houses were filled to capacity and the audiences were generous with their applause throughout. The festival was, indeed, a splendid idea, and its success should stimulate the idea of more collaboration for concerts by the dancers. Judith Delman was undoubtedly responsible for the splendid management of the series, and Doris Einstein may be credited for the expert lighting effects.

La Meri Premieres Iberia

La Meri's final premiere of the season was a sumptuous work in three scenes set to Debussy's Iberia. The story deals with an elderly Duke who took a lovely young gitana to live with him. Though showered with jewels and beautiful gowns, she becomes restless and seeks the company and admiration of younger and more handsome men. Mme. La Meri, in the role of the gypsy was handsomely costumed and displayed unusually fine acting ability. The entire company seemed to enjoy dancing and acting their particular assignments. Also on the program were the Spanish dancers of Juan Beaucaire Montalvo, under the direction of Inez Croom, and Don Carlos Jose and his Portuguese Dancers in some informal folk dances.

On June 19 and 20 La Meri and her Natya Dancers presented a program of Dances of Many Lands, and on June 21 the group gave a special benefit program for American Relief for India.

Dance News

At the conclusion of the course which Iva Kitchell taught at Jacobs' Pillow, she will embark immediately on a summer tour opening at Wheeling, W. Va., on July 4. Miss Kitchell is also creating a program designed expressly for children to be premiered next season at the Brooklyn Academy of Music. This performance makes her third return engagement there. . . . Jane Dudley, Sophie Maslow and William Bales plan to spend the summer at Green Mansions, Warrensburg, New York, where they will present their entire repertoire as well as creating new material for next season. The Trio, assisted by a small company, opened on June 23 and the final performance is scheduled for Sept. 2. . . .

Rozzino, who has been dancing at El Chico, has made such an exciting impression with his Flamenco Fire Dance that his present return engagement has been extended indefinitely. . . . Pearl Primus is now under the management of Austin Wilder. . . . Alicia Markova and Anton Dolin, assisted by Anne Simpson, Albia Kavan, Bettina Rosay and John Kriza will appear at the Stadium on July 28, and in case of rain on July 29. . . . Leonide Massine's Ballet Russe Highlights makes its initial bow at the Stadium on June 30 and July 1. Franz Allers is the musical director. . . . Rosario and Antonio are being booked for their first concert transcontinental tour next season.

Allers to Conduct Outdoor Concerts

Franz Allers will conduct performances this summer at the Lewisohn Stadium, New York, and Robin Hood Dell, Philadelphia.

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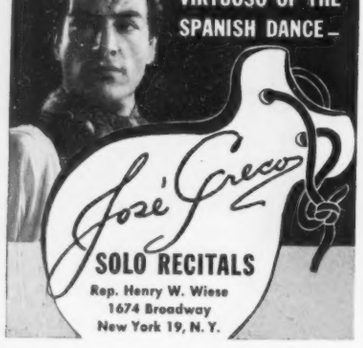

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THE CHOIR CORNER: When Midshipmen Sing

By LEON CARSON

The Navy Sings.

Eternal Father, strong to save,
Whose arm doth bind the restless wave,
Who bidd'st the mighty ocean deep
Its own appointed limits keep:
O hear us when we cry to Thee,
For those in peril on the sea!

To a listener cognizant of the grave hazards of the sea, this militant prayer poured forth from a hundred strong-throated choristers, assumes the proportions of overwhelming majesty. And to hear the great music of hymn and choral anthem sung by the Choir of the U. S. N. R. Midshipmen School, New York, is a rewarding experience.

It is interesting to know that ninety-five per cent of the music performed by the Choir is sacred. The repertoire is broad in scope, consisting of representative music belonging to many periods and ranging from that of the contrapuntal school to contemporary compositions. The aim is to perform works of various types in the effort to satisfy the varied tastes of the choir members who are gathered from all sections of the country.

The Midshipmen's Choir is a voluntary organization and a place on its roll is much sought after. For two years after the start of the School in 1940, informal choral units were organized, but in May 1942 the first formal Choir was established.

When one considers the uniformly fine work presented by this ensemble it seems strange that actually there are no permanent members in the Choir. This unusual situation is explained by the fact that of the maximum membership of approximately 100, half this number is from each class, making a turnover of about fifty per cent of the Choir personnel on the average of every seven weeks. With this constant interchange of membership, the continued excellent standards of singing, repertoire and performance are cause for wonderment.

A striking example of this trinity of accomplishments was the rendition on April 16 in Carnegie Hall of Randall Thompson's difficult score, The Testament of Freedom (Parts 1 and 4), in which outstanding tonal quality, shading and a high order of ensemble interpretation prevailed; also the effectiveness of the Midshipmen's School Vesper Services held every Sunday evening at the Riverside Church, New York.

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Despite a gruelling schedule of technical study the young Navy men find time for the more esthetic features of life—among these the urge to sing. Two fifty-minute rehearsals are squeezed in each week. Even the periods allotted to auditions for Choir admission are limited to one and a half minutes apiece. As Grover J. Oberle, the Choir's efficient and artistic conductor, so aptly puts it, "The boys rob their sleep to sing."

Chief Specialist Oberle, who is a Fellow of the American Guild of Organists, is on leave from his post of organist and choirmaster at St. John's Church, Lafayette Square, Washington, D. C. His background, among many other things, includes his membership in the National Council, A. G. O., and his former service as assistant to Dr. T. Tertius Noble, his teacher for six years at St. Thomas' Church, New York.

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Choir Notes: Elijah at Easton.

The annual Spring concert of the Easton (Pa.) Oratorio Society presented a highly successful performance of Mendelssohn's Elijah on May 22. A well trained chorus of fifty voices, somewhat lacking in manpower due to war conditions, participated under the able direction of Charles W. Davis.

Assisting was a most capable solo quartet from New York, composed of Barbara Stevenson, soprano, Amy Ellerman, contralto, Carlyle Bennett, tenor, and Norman Jolliffe, bass. Miss Stevenson excelled in the Hear Ye, Israel, Miss Ellerman's rendition of O Rest in the Lord was sung with tonal warmth and feeling plus good musicianship, while Mr. Bennett and Mr. Jolliffe gave satisfying evidence of their art in the arias Then Shall the Righteous and It Is Enough, respectively.

George Volkel, organist of All Angels Episcopal Church, New York, was the guest organist. His accompaniments were well sustained and finely balanced and added greatly to the pleasure of the evening.

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The frequent week-day organ recitals at Trinity Church, New York, by George Mead, organist and choirmaster, are attracting the attention of many who wish to pause for an hour of music at noon-time. The recital on June 22, which included compositions of Parry, Bossi, Lemaigre and Elgar, proved to be a popular one. Another recital, played by Clinton Reed, was given at the same church and hour on June 19, featuring works of Handel, Sowerby and Weitz.

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Verdi Requiem.

A splendid performance of the Verdi Requiem was given on June 10 at the West End Presbyterian Church, New York. John Harms, F.A.G.O., church organist and choirmaster, conducted 100 voices of the combined West End Chorus and the John Harms Chorus in an authoritative reading of the Verdi score. The ensemble work throughout was smoothly co-ordinated and was especially effective in the required pianissimo passages. The Sanctus for double choir was remarkably well executed. The playing of Robert Elmore, well-known concert organist of the Philadelphia Orchestra, who presided at the organ, was brilliant; he also gave inspirational support to both chorus and soloists.

The assisting quartet was composed of Thelma Votipka, soprono, Lucielle Browning, contralto, William Hain, tenor, and John Gurney, bass. All soloists were in excellent voice and gave interesting interpretations of the various roles, with the honors going to Miss Votipka and Mr. Hain.

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It is announced that during the summer vacation of Ernest Mitchell, organist and choirmaster at Grace Church, New York, Gilman Chase, of Chicago, will be in charge of the music.

Nies-Berger Heard as Organist and Choral Conductor

Recital engagements of Edouard Nies-Berger, official organist of the Philharmonic Society of New York have included for the past season concerts in Chicago, Ill., Alton, Ill., New York City, Brooklyn, N. Y., Red Springs, N. C., Harrisonburg, Va., Coatesville, Pa.

On June 20 the choir of the Church of the Messiah and Incarnation, Brooklyn, assisted by members of the Brooklyn Oratorio Society, under the direction of Mr. Nies-Berger, gave the final concert of the season. Choral numbers presented were Open Our Eyes, by the late Will Macfarlane; Break Thou the Bread of Life, by Annabel M. Buchanan; Greater Love Hath No Man, by John Ireland; excerpts from the Fauré Requiem, and Schubert's Miriam's Song of Triumph. Mr. Nies-Berger played Toccata and fugue in D minor, Bach, Choral Fantasy by César Franck, and Westminster Chimes by Louis Vierne.

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August Maekelberghe, composer and organist, played his new composition, Fantasia No. 2, in a concert at the Church of the Messiah in Detroit on May 15.

CHOIR OF THE U. S. NAVAL RESERVE, Midshipmen School, New York, shown during a Recessional at Vesper Service.

Chief Specialist Grover J. Oberle, conductor of the choir. (Photos by White Studio.)

The Spiritual: Its Effective Use in the Church Service

By GEORGE W. KEMMER*
Organist and Choir Master, St. George's Church, N. Y.

For many years the Negro Spiritual has been associated with the minstrel show and more recently the concert stage. Why not the Church? This music, born out of intense suffering and human need, is as real today as when it was created. With such devoutly religious texts as Steal Away to Jesus and O Lord, Have Mercy on Me and the beautiful but simple melodies that accompany these words, the Negro Spiritual belongs in the Service of Worship.

One of the most important places in a Service of Worship is the anthem. Many beautiful arrangements have been made of the Spirituals, some simple settings and others that would be a challenge to any choir. Among the most appropriate ones that could be used at this point are: Were You There, Listen to the Lambs, The Crucifixion, and I Want Jesus to Walk With Me. The simple religious texts, added to the beautiful melodies and haunting rhythms, make this music moving and inspiring.

Another place to use the Spiritual in the Service is to insert a single verse between the prayers. Here a Spiritual of more personal character could be used, such as Somebody's Knocking at Your Door or 'Tis Me, 'Tis Me, O Lord, Standing in the Need of Prayer. This will tend to deepen the devotional aspect of the entire prayer period.

As the congregation becomes acquainted with the words and music of the Spirituals, a good suggestion is to introduce one to be sung as a simple hymn. This gives the congregation an opportunity to sing the wonderful tunes and further ponder the deeply religious words. Such Spirituals as We Are Climbing Jacob's Ladder and Oh, Rise and Shine and Give God the Glory are excellent choices for this purpose.

And lastly, a presentation of the Spiritual at a Special Musical Service, gives the opportunity to build up an entire Service of them. Few people realize the great wealth and variety of Spirituals there are to draw upon. Some make excellent processional hymns, others have an educational value in graphically telling Bible stories, some are very bright and move at a rapid tempo, while others are intensely devotional and sustained. No one could find it difficulte to arrange an interesting program.

The traditional melodies, without the texts usually associated with them, offer a wealth of material for creative work in the field of organ and symphonic music to the trained musician who understands and has a feeling for folk music. Shall the Church continue to neglect this spiritual reservoir of priceless American folk music?

* Mr. Kemmer's article is based on long-standing research and experience in arranging Negro Spirituals. Recently he presented the 22nd Annual Service of Negro Spirituals at St. George's Church, New York —a deeply significant contribution to the musical and religious life of the city in this critical year of history.

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CHICAGO OPERA PLANS

By ELSA BOROWSKI

CHICAGO.—Plans for the forthcoming six weeks' season of the Chicago Opera Company have been announced by the Board of Governors and Fausto Cleva, general artistic director. Beginning Oct. 8 with Massenet's Manon, five performances will be given weekly, and a more extensive repertory than last season's is under consideration, which will include among other operas Rigoletto, La Traviata, Forza del Destino, Trovatore, Aida, Carmen, Faust, Nozze di Figaro, Il Barbiere, Pelleas et Melisande, Parsifal, Tosca, Pagliacci and Cavalleria Rusticana. The principal conductors thus far engaged are Fausto Cleva, Bruno Walter (who will direct Le Nozze di Figaro and Forza del Destino), George Szell (Parsifal), and Eugene Goossens (Pelleas et Melisande).

Women artists listed include Bidu Sayao, Jarmila Novotna, Zinka Milanov, Gladys Swarthout, Josephine Antoine, Kerstin Thorborg, Bruna Castagna, Inge Manski, Doris Doe, Elvira Helal and Rosalind Nadell. The masculine contingent comprises Armand Tokatyan, Frederick Jagel, Kurt Baum, Emery Darcy, Martial Singher, Lawrence Tibbett, Ezio Pinza, Nino Martini, Leonard Warren, Mario Berini, Alessio de Paolis, Ludovico Oliviero, John Brownlee, Richard Bonelli, Wilfred Engelman, Gerard Pechner, Emanuel List, Nicolo Moscona, Virgilio Lazzari, John Brook MacCormack, Louis Sudler and Ralph Telasko.

The orchestra and chorus will be much the same as last season, with the necessary augmentation, of course, for Parsifal. To the latter 35 members of the Swedish Choral Club will be added for this production. The ballet and its director have not yet been announced, but a Chicago organization is promised a chance. Assistant conductors will be Leo Mueller, Wolfgang Martin and Alexander Aster. Lothar Wallerstein will be stage director, with Herbert Graf as a possible coadjutor, and Konrad Neuger will again direct the chorus.

American Conservatory Graduates Large Class

The 59th annual Commencement exercises and concert of the American Conservatory took place at Orchestra Hall with John J. Hattstaedt, president, conferring degrees, diplomas and certificates. There were approximately forty-five recipients of the Master of Music and Bachelor of Music degrees and President Hattstaedt expressed himself well pleased with the high standard achieved by the students who had passed all the requirements. Allen Spencer, Dean of the Faculty, made the address. The American Conservatory Symphony Orchestra, under its regular conductor, Herbert Butler, assisted the soloists, who were chosen by competition. They comprised the following—organist: Lorraine Storz (pupil of Edward Eigenschenk; pianists: Marian Jersild (Kurt Waniek), Maude Pappalardo Ogle (Rudolph Reuter), Lydia Smutny (Earl Blair); vocalists: Martha Scull (Esther Godwin), Peter Page (John Wilcox), Adele Norman (Gordon Campbell); violinists: Marion Seidel (Scott Willits), Gladys Gary (Herbert Butler).

Chicago Musical College's 78th Commencement

Two honorary Doctorates of Music were conferred at the 78th annual Commencement concert and exercises of the Chicago Musical College at Orchestra Hall. Irene Dunne, former gold medal student of the College, who has since achieved stardom in Hollywood, and Edward Johnson, general manager of the Metropolitan Opera, were the recipients; both made graceful speeches of appreciation and extended words of encouragement to the assembled student body. Dr. Rudolph Ganz, president of the institution, assisted by Dr. Hans Rosenwald, Dean, awarded the certificates and degrees.

The Chicago Musical College Symphony Orchestra made a very commendable showing under the able directorship of Paul Stassévitch, who replaced the late Leon Sametini at the beginning of the season, as chairman of the violin department. Stassévitch's skillful baton technique and alert, sensitive musicianship contributed to the spirited performance of Glinka's Overture to Russlan and Ludmilla and the adroit accompaniments for the following soloists—pianists: Mayne Miller (pupil of Hilma Enander), Richard Faith (Mollie Margolies and Rudolph Ganz), Lois Albert (Mollie Margolies), Charlotte Golub (Mollie Margolies and Rudolph Ganz); vocalists: Eleanor Warner, Eleanor Vesta Peeke (Mme. Nelli Gardini); violinists: Dorothy Ann Iss, Bowen David (Paul Stassévitch); violoncellist: Fred Hoeppner (Hans Hess). The Chicago Musical College Chorus, directed by James Baer, sang How Lovely Is Thy Dwelling Place, from Brahms' Requiem. The Rev. Gardner A. MacWhorter delivered the Invocation and Dr. Ganz the traditional address.

Sherwood School's 50th Graduation

Half a century of music education in Chicago was completed at the Sherwood Music School's annual Commencement, which was also held at Orchestra Hall. Walter A. Early, president, made the address and conferred the degrees. The Sherwood Symphony Orchestra, conducted by Leopold Foederl, began the proceedings with Weber's Overture to Der Freischutz and later gave sympathetic assistance to the soloists, who evoked much enthusiasm from the audience. They were as follows—pianists: Cynthia Hotton, Horace Bennet (pupils of Leon Rosenbloom), Guilio Favorio, Jr., Mariette Plante (Leo Podolsky); vocalists: Christine Biedermann (Helen Bickerton), Evelyn Eraci (Mme. Else Harthan Arendt), Irene Ruffal (Senia Greves), Angelina Ventura (Mme. Maria Hussa); violinist: Martin Friedmann (Leopold Foederl); violoncellist: Jean Breivogel (Alois Trnka).

REINHOLD SCHMIDT,

bass-baritone, is a regular soloist with the Contented Hour (NBC) as well as directing its chorus and that for the series Cameos and Silhouettes. Apart from radio, he has made frequent recital appearances in Chicago and its environs, and was soloist with the Apollo and Swedish Choral Clubs in oratorio. Mr. Schmidt is also one of the leading members of the voice department of the Chicago Musical College, where he has a large class. (Photo © G. Nelidoff Studio.)

Cosmopolitan School Graduation

The Commencement Concert of the Cosmopolitan School of Music, of which Shirley M. Gandell is president and Rosseter Cole the dean, took place at Kimball Hall. The soloists were as follows—pianists: Merlie Palmer (pupil of Thelma Frederiksen), Ethel Schreiber (Daisy Waller Stephens), Harriet Fingerhut (Clarence Eidam); vocalists: Olive McLaughlin (Flora Waalkes), Jane Kurth (Shirley M. Gandell), Margaret Peterson (Ruth Heizer); violinist: Bertine Corimby (Nesta Smith). An address was given and the degrees conferred a few days later, by Dr. Cole, at the Commencement dinner at the Cordon Club.

Commencement Week Concert of De Paul University

The De Paul University Symphony Orchestra, directed by the well-known conductor Richard Czerwonky, presented a Commencement concert at Thorne Hall. Featured was an orchestral work by Irwin A. Bazelon (student of Samuel A. Lieberson),. entitled Symphonic Variations on an Old English Folk Theme, presented as a thesis for a Master of Music degree. The orchestra gave an excellent account of itself in this, as well as in the two other purely orchestral works—Mendelssohn's Fingal's Cave and the lively Polovetzian Dances from Prince Igor by Borodin. Czerwonky's able leadership of his student performers well merited the enthusiastic applause of the audience, and was no less successful in supporting the following soloists—Samuel Goodman, Marusha Bilyk, violinists (pupils of Richard Czerwonky); Elaine Porter, Charlotte Ruth Wexler, vocalists (Margaret Lester); Catherine V. Haseman, pianist (Walter Knupfer); and Antoinette Tramater, violinist (Morris Gomberg), who were heard in concertos and arias by Bach, Verdi, Saint Saens, Gounod and Liszt.

Raisa-Rimini Opera School Production

The sparkling performance of Cimarosa's Il Matrimonio Segreto, which was produced earlier in the season at the Eighth Street Theatre, was repeated at Elmhurst College, Elmhurst, Ill., with the same cast. Giacomo Rimini, the Geronimo, was his inimitable self—shrewdly stagewise and exhibiting the same instinctive flair for high comedy that remains a grateful memory of his Chicago opera days. His already experienced collaborators, Dorothea Ullmann, the Carolina; Marisha Data, the elderly Fidalma; Angelo Raffaeli, as Paolino; George Tozzi, as Count Robinson, and Shirley Sorrelle, the Elisetta, gave every evidence of the stimulus of his participation in the performance, as they were surprisingly professional in the approach to their various roles. Only the immense experience, the thorough grasp of operatic tradition, so completely understood by Mme. Raisa and Mr. Rimini, could have achieved a production of such expertness and polished style.

Arts Club Members in Musicale

The annual members' musicale of the Arts Club of Chicago presented Edward Collins, gifted pianist and diversely talented musician in two groups of works mostly by contemporary com-

(*Continued on page 17*)

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Studio: 1016 N. Dearborn Ave., Chicago Phone: Delaware 5790

posers, of which the second was devoted entirely to his own compositions. These disclosed imaginative grace and whimsy, besides deft writing for the piano. The other composers represented were Chopin, Bax, Carpenter, Ganz and Sowerby who gave scope to the pianist's fluent technique and discriminating taste in interpretation. Kathryn Witwer, soprano, contributed a group of songs by Chausson, Debussy, Fourdrain, Carpenter and Carey, which served as an effective frame for a fine lyric gift. The last part of the program was an amusing skit called Rival Operatic Prima Donnas, wherein Lola Fletcher and Marie Sidenius Zendt, as two competitive "stars," abetted by Rose Lyon DuMoulin, a concert pianist with suppressed desires to be a ballet dancer, afforded laugh-provoking diversion.

Robert MacDonald Studios Present Pupils

The Robert MacDonald Studios presented outstanding pupils of Lillian Price, Lola Fletcher, Robert MacDonald, Esther Rich and Lois Weigert in a highly successful recital at the Lillian Powers studio. Lillian Price later introduced 18 vocal students in an interesting and variegated program at the Cordon Club.

Edward Meltzer Conducts Rigoletto

Edward Meltzer, whose experience as conductor of opera and oratorio in Europe and America has been considerable, easily was the star of the production of Rigoletto made by the Cosmopolitan Opera Company at the Roosevelt High School Auditorium. A qualified and sincere musician, Meltzer was in firm control of his forces, inexperienced although some of them were, and brought the performance to a successful and stimulating conclusion. Four artist students of Edward Molitore were in the cast—Josephine Stephenson, Barbara Manser, Wilson Jones, and Doris Jones, who sang Gilda, Giovanna, Monterone and the Countess Ceprano, respectively. Robert G. MacDonald was the Duke, William Zane, Sparafucile, Harold Willer, Rigoletto, and Lillian Padorr, Maddalena.

Selma Kaye Soloist with Choral Society

The Jewish People's Choral Society, Eugene Malek, conductor, was heard at Orchestra Hall with Selma Kaye, soprano, as guest artist. Both in the solo parts of the oratorios Miriam, by Schubert, and Moshiach Ben Yosef, by Schaefer, as well as in the aria Pace, Pace, Mio Dio from Verdi's Forza del Destino, Miss Kaye disclosed an ever ripening vocal opulence and increasing authority of style.

Nakutin Presents Professionals and Beginners

Thirty students, ranging from near beginners to professionals, were presented in a vocal recital at Kimball Hall by Alexander Nakutin. A comprehensive program, covering a large field of song literature, made interesting listening—as did the development of some exceptional native material among the singers.

Perlman's Youthful Student Scores

Displaying a remarkable gift for her instrument, youthful Elaine Donenberg appeared at a Young People's Concert, conducted by Hans Lange, at Orchestra Hall. In the Allegro from the A minor Concerto for violin, string orchestra and organ Miss Donenberg was singularly authoritative and technically proficient.

Accompanist Rhea Shelters Heard

Rhea Shelters' busy season has included a second transcontinental tour with Vivian Della Chiesa and a series of concerts with Lucille Manners in South Dakota. In Chicago Miss Shelters' expert accompaniments have been equally in demand as she appeared recently with Robert Weede at Orchestra Hall, with Selma Kaye, Reinhold Schmidt and Bruce Foote before the Opera Guild at the Arts Club and lent valuable assistance and support to a recital given by Bartalini, diseur, at the Drama League.

Piano Symphony Honors Herman Devries

The Chicago Piano Symphony Orchestra, Antoinette Rich conductor, gave its third concert of the season in tribute to Chicago's beloved dean of critics, distinguished opera singer and teacher, Herman Devries. Three of his works were performed by the Piano Symphony—Souvenir d'Orient, Ouverture d'Operette and the Evening Bell, as also his graceful and popular song Bonjour Suzanne was sung by Geraldine Amber, artist student of Anna Fitzu. Other composers represented by the Piano Symphony were Moussorgsky, Schumann, Haydn, Enesco, and Shostakovitch.

Rudolph Reuter's Summer Plans

Rudolph Reuter will be occupied with his usual heavy schedule of artist classes throughout the greater part of the summer at the American Conservatory, where he also will be heard in his annual summer recital. July 30 he will go to the University of Kansas for his third engagement.

Tarnowsky Master Classes on West Coast

Sergei Tarnowsky, Chicago pianist and eminently successful pedagogue, has proceeded to the West Coast, where he will conduct a series of master classes successively in Portland, Ore., Boise, Idaho, Sacramento and Los Angeles, Calif., returning to De Paul University School of Music in September. His artist student, Shirley Effenbach, majoring in piano, was the first student of the music department to receive the degree Bachelor of Music summa cum laude at the University commencement.

Molitore Student as Gilda

Josephine Stephenson appeared in the presentation of Rigoletto, given by the Universal Opera Company at the Eighth Street Theatre. As Gilda Miss Stephenson disclosed a slender voice, adequately flexible and no little musical assurance.

Erma Rounds Studio Notes

Four members of the Opera Repertoire Guild, Sylvia Tross, Constance Dolecky, John Sauer and Henry von der Hoff, presented a short program of Rigoletto excerpts at the Town Club, Hotel Continental. Later Miss Tross and Mr. Sauer sang numbers from Romberg's New Moon. Opal Beckwith, contralto, appeared at the faculty dinner of the Lowell School in Oak Park. Dorothy Colburn, soprano, sang the lead of Oscar Straus' Waltz Dream at the Horace Mann School, Gary, Ind., where she subsequently appeared as soloist with the school's concert orchestra. Miss Colburn also sang for the Gary Business and Professional Women's Association and at the Tuxie banquet of the Englewood Presbyterian Church, Chicago.

Voge Opera Group Appears

The Voge Opera Group, Harry H. Voge, director, made its professional debut in Acted Scenes from Opera at Carnegie Chamber Music Hall on May 27. Scenes in costume were performed from Don Giovanni, Rigoletto, Haensel and Gretel, La Serva Padrona, Dinorah, Boris Godunov, Die Walkuere, and Fidelio. The excerpts presented a wide range of tonal and dramatic variety from light comedy to somber tragedy, and extremes and intermediate shadings were well negotiated by this competent and talented assemblage of young singers. An outstanding voice was that of Alois Poranski, basso, who scored as Hunding in the Walkuere scene, as Sparafucile in Rigoletto, Leporello in Don Giovanni, Rocco in Fidelio, and the Monologue from Boris Godounov. Vocal success also went to Isabel Edge, Elizabeth Osterloh, Beatrice Peck, Sidney Kaye, John Bayer, Esther Howarth, Norma Sabel, Marinus Kimmerer, Beal Dash. Herbert Winkler was the able pianist. D. B.

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of Cincinnati

SIXTY-EIGHTH YEAR

September 6, 1945—June 6, 1946

During these war years our young men have been serving their country in music and on the battlefield. Examples:

PVT. PETER PAUL LOYANICH, pianist, somewhere in Germany.

LT. WILLIAM LATHAM, composer, recuperating in a London Hospital.

CPL. LEONARD BERGANTINO, baritone, in Calcutta, India.

CPL. OTTO BISSMEYER, trumpet, on some Pacific Island.

CAPT. JERI EGGLESTON, baritone, somewhere in the South Pacific.

• • • • •

During these same war years our young women have contributed notably to American culture and the advancement of music. Exemplary young arists:

MARILYN MARTIN, first flutist, Phil Spitalny All Girl Orchestra.
(Pupil of Robert Cavally, B.S. 1943.)

NAN MERRIMAN, mezzo-soprano, radio, concert, opera.
(Special student Sidney Pritz Scholarship, 1942-1943. Entered, by the College of Music, Federation of Music Clubs Biennial Auditions for Young Artists. National winner $1,000.00 award May, 1943.)

PAULA LENCHNER, soprano, opera and concert.
(After being graduated from the New York High School of Music and Art, June, 1942, awarded Sidney Pritz Scholarship, College of Music. Certificate in June, 1944. Continued at the College of Music 1944-1945. Entered, by the College of Music, in Walter W. Naumburg Foundation Auditions, acclaimed winner at Town Hall April 3, 1945. Entered, by the College of Music, Biennial Federation of Music Clubs Auditions for Young Artists, spring of 1945. Acclaimed national winner in New York, May 22.)

JEAN GEIS, concert pianist.
(Studied with Dr. Albino Gorno and Mme. Olga Conus. B.M. College of Music Commencement June 7, 1945. Has appeared as soloist with Cincinnati Symphony Orchestra under direction of Eugene Goossens, Young Peoples' and College Concerts, also soloist with several midwestern symphony orchestras and New York Little Symphony, Carnegie Chamber Hall, New York. Numerous recitals with outstanding success.)

ELIZABETH TORLONE, soprano, concert and radio.
(Has been awarded the $1,000.00 WLW Scholarship for the school year 1945-1946. During past four years has studied voice with Mr. Franz Trefzger of the Artist Faculty. Has appeared frequently as soloist with the College of Music Symphony Orchestra under the direction of Walter Heermann and in recital throughout the middlewest.)

• • • • •

These, and many more, indicate the teaching caliber of the College of Music Faculty as well as the promotional policies of the College Board of Trustees.

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(* On leave of absence for Military Service)

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SILHOUETTES

By MARY CRAIG

"English is Singable," Says Shilton

In lengthy travels across the world from his natal Egypt, through continental Europe, in England, up and down the Americas, Robert Shilton has

ROBERT SHILTON

sung in many countries and in all the required languages. Therefore it is interesting to hear his assertion that it is a great satisfaction to sing in English—opera especially. Of a recent coast-to-coast tour he says "I realized how much audiences enjoy hearing opera in a language which they can understand. This was experience, at first hand, of audience reaction. In many of the towns which on the map are marked like pinpoints but which in reality are important centers of population and industry, I found warm enthusiasm for 'grand opera' and everywhere we had a good reception. The critics, too, were generous in their praise of our performance." Mr. Shilton is definite in his ideas of opera translation. He feels that opera buffo or comedy plots such as Magic Flute, Marriage of Figaro, The Barber are "musts" in English. The great historic and tragic dramas are more difficult to transfer into a tongue alien to the original. But skill and determination can accomplish the seeming impossible. "The so-called 'bel canto' singing requires an easy language with open vowels. Therefore in Martha, for example, the M'appari aria is not the same in English as in Italian, but such difficulties are of minor concern. Don't you believe," he asked earnestly, "that although the Wagnerian operas have not yet been well translated, it would be much easier to listen to the long conversations and lengthy dialogues if you knew all the words?"

The baritone is well qualified to express his opinion, as his vocal career has been as successful as it has been colorful. A debut at the Royal Opera in Bucharest, a prize winner in the First International Contest of Singing in Vienna; command appearances before King Farouk of Egypt and the Queen-Mother in Cairo; concerts in London during the Coronation celebrations, and continued operatic appearances in leading roles at Graz, Austria and in other European Opera Houses high-light his singing experience.

"Would it be feasible," he asks, "to establish here something on the order of a Ministry of Fine Arts which would be a government department as important as any Cabinet division, headed by an official of equal power and competence, and equally impartial and non-partisan, such as the Secretary of Agriculture or the Secretary of the Interior? In Europe and South America the opera houses, music halls and theatres are, in general, underwritten by the government or actually government owned. If Washington would take the lead, allocate sufficient funds, form constructive plans, in one miraculous moment of time there would be all over this country, in every town of 30,000 or more inhabitants, repertory theatres for alternated opera, operetta, drama and musical comedy performances.

"America would build her own artistic monument. Impetus to native composers and place for singers and allied musicians would be contingent developments. We now hold the music of all the world—all that remains of cultural art, the best of everything, here in our hands. Let us show that we not only have the lead in manufacture of washing machines and refrigerators but also in song. The mechanical genius of America could be employed more directly; bringing to the great radio industry access to an immense field of radio art. We must retain this lead, this place of honor. Then only can we give back to a chaotic world something of its lost glory."

Dr. ELDON LOREN ROI

Dr. Roi of the Sanders Foundation

When the immediate family is composed of music lovers, the result is generally clear gain for the child who is destined to follow a musical career. Dr. Eldon Loren Roi can confirm this from his own experience, and it might be interesting to hear his views on how much his present professional standing owes to family inspiration.

We know, of course, that he was not at all like the little lad who was bribed to practise his violin by promises of passes to the baseball game; we assume that young Roi most probably had to be coaxed rather forcibly from his music study. For, the records show, his whole interest from an early age was focussed upon the art of beautiful sound, either playing or singing. Under his mother's tutelage, he commenced study at the age of three and was ready for pianistic debut at six, when he played the Mozart Concerto (A maj.) with symphony orchestra in Kansas City. The boy was immediately signed for a concert tour on the Roeder Chautauqua Circuit and appeared in the larger cities of Missouri, Kansas, Oklahoma, Texas and other states. Vocal work began practically simultaneously under Roi's uncle, John Sanders, himself a distinguished tenor in opera and church.

When young Roi had reached the great age of nine, he was sent to Budapest to study with Dohnanyi. On his return, after four years of European training, he studied voice with Mme. Eva Torelli, played concerts with the Kansas City Philharmonic under the direction of Karl Krueger and was cited for his brilliant talent.

Later he continued his piano study with Olga Samaroff-Stokowski and developed his vocal technic, working with Emma Bucholz and Enrico Rosati. Two years of activity as accompanist-coach in Wagnerian field brought Dr. Roi into demand as a teacher. His linguistic abilities added to musicianship of the highest calibre and his actual experience in the singing-playing profession gives Dr. Roi an unusual and broad outlook on student problems and training. Dr. Roi holds a Master of Music degree and an honorary doctorate.

Scene from The Secret of Suzanne, staged by Academy of Vocal Arts, Philadelphia.

Malone "Opportunity Auditions"

Anyone talking to "Bob" Malone about his work meets a flood of enthusiastic information about his fine Chorale organization which, in addition to its Monthly Musicales, has given during the past two years over 25 concerts for the Armed Forces. Also the Robert Malone Singers have been heard in Benefits for British War Orphans, the Red Cross, the various Bond Drives and on tour singing at Fort Hamilton, Fort Totten and many others.

Another subject dear to his heart is the Audition-Scholarship competitions, based on the Eastman School of Music plan. This has been directly inspired by Malone's personal experience as an Eastman Scholarship winner with so high a rating that a sort of Fellowship award was arranged to cover also his living expenses. His subsequent career in the Chicago Opera and in operetta is a matter of record.

Robert Malone's interest is now centered on his Studio and the chorus. It has been made fortuitously possible to arrange a Voice Scholarship for an exceptionally talented singer. The auditions for this term began in June and are continuing until Aug. 10. So far 8 finalists have been selected from the preliminaries. The final winner will receive a six-months' scholarship, this being a probation period—at the end of which time an opportunity is given to try for further scholarships. The judges are representative musicians each of whom ranks high in his particular field.

Malone tells with Irish wit the story of last season's auditions in which two applicants tied for first place. The judges couldn't decide. So each singer studied three months and then a second hearing was held. "And, what do you know," says Malone, "they came out nip and tuck again!" Winners receive private vocal lessons, instruction in repertoire, sight-singing, stage deportment, operatic roles and, if progress is good, they may make a New York debut as soloists with the Robert Malone Singers in their annual Town Hall Recital.

Young Artists in Opera

High points of the eleventh season of the Academy of Vocal Arts of Philadelphia were the performances of Haensel and Gretel at the Academy of Music in that city on Feb. 17, with Dr. Karl Riedel as conductor and Mme. Rose Landver, as stage director, and the Secret of Suzanne on Dec. 27 and March 14.

In the cast of the Humperdinck opera were Mary Jane Manegold, as Haensel and Marjorie Wellock as Gretel; both excellent in their vocal portrayal. Other roles were well-sung by Verna Kerr, the Mother; Eugene Conley, the Father; Jane Foltz, as the Witch. The Sandman was charmingly done by Kathryn Kreider, as was also the Dew Fairy by Carolyn Darrow.

The Wolf-Ferrari score brought to the stage Eugene Conley as Count Gil, Mary Jane Manegold as the Countess, and Walter Pfannenstein and David Poleri alternating in the part of Maurice.

On May 29 a performance of operatic scenes was presented at A. V. A. Listed were excerpts from Carmen, Pagliacci, Lucia, Faust and Tosca. Participants were Ellen Carleen, Andrew Canale, Eugene Conley, Eileen Capraro, Anna Fortune, Mary Jane Manegold, Helen Moore, Val Petacchi, Walter Pfannenstein, David Poleri, Ordell Sawyer, Marjorie Wellock. All performances were under the direction of Mme. Rose Landver.

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GERSHWIN—THE VOICE OF A GENERATION

SCENES FROM RHAPSODY IN BLUE. Above, Anne Brown sings to an appreciative audience in her role of Bess in Porgy and Bess. At right, Robert Alda as Gershwin plays his Rhapsody with an orchestra conducted by Paul Whiteman. (Photos © Warner Bros.-First National Studio.)

By DR. HENRY W. LEVINGER

The film Rhapsody in Blue, produced for Warner Brothers by Jesse L. Lasky and directed by Irving Rapper, which recently opened its premiere run in New York, is based on the life story of the late George Gershwin. The picture covers Gershwin's life span from 1908, when the composer was ten, through July 11, 1937, when he died at the age of 38. Gershwin is portrayed by the screen new-comer, Robert Alda.

Twenty-one real life characters appear on the screen. Of these, Paul Whiteman, Oscar Levant, Al Jolson, George White, Reuben Mamoulian, Anne Brown, Hazel Scott and Tom Patricola play "themselves." Many of the great musical figures of the day, including Jascha Heifetz, Maurice Ravel and Walter Damrosch appear briefly, portrayed by actors.

Twenty-nine of Gershwin's compositions, including all of his more serious works and the most popular of his song hits, provide the picture's musical framework. The compositions used and selected from 160 Gershwin works available represent the best of the work of a talent which many critics call a genius.

"To me you are the voice of your generation," says his publisher, Max Dreyfus, impersonated by Charles Coburn, to Gershwin in the picture. The movie proves him right, and the listener who knows what Gershwin's music means to the world and to America must heartily approve this statement.

But, above that, this film gains in importance because it is the legitimate document of a career that is typically American. The saga is so human that the picture could be a mirror of the actual events and did not have to be supplemented to any important degree by incidents invented by imaginative script writers.

A Colorful Story

Gershwin's life makes good film material. As there are people who are news just because of their way of living, the composer is a "natural" for theatrical or movie treatment. We follow him through all the ups and downs of his colorful career. We accompany him through the stages of his meteoric growth and the human and professional crises of his development as composer. We love his family, and in particular his father, who, in the human, warm impersonation of Morris Carnowsky, is a masterpiece of characterization and also his teacher, portrayed by Albert Bassermann, the great character actor. We agree with the old man who clocked George's compositions with a stop watch. If they were long, they were important, he said.

We go with the young composer to Aeolian Hall where Paul Whiteman, the tireless pioneer, wanted to "make a lady out of Jazz" and succeeded so well that the piece he had written for him by George for this occasion, the Rhapsody in Blue, now belongs to the repertoire of the serious concert programs of even Toscanini. We follow our composer to Paris, where he wrote his delightful symphonic poem, An American in Paris, and we remember the fact that the typically French parts were written in America, but that the American blues sections were done in the Hotel Majestic in Paris.

We see a revival of the sensational opening of Porgy and Bess, with the original Bess, Anne Brown, who was selected by Gershwin himself for the first production of this opera. We notice with astonishment, but utter satisfaction, how autochthonous, how typically American, Gershwin's music is, so that wherever he is, there is America. And we bow to a genius which has gained for the music of his country international acknowledgement.

Festival in Columbia, S. C.

COLUMBIA, S. C.—The 11th Annual Spring Music Festival brought to a close the local music season. The Southern Symphony Orchestra, Carl Bamberger, conductor, the Columbia Choral Society and soloists appeared before audiences that filled Township Auditorium.

Beethoven's Ninth Symphony, given on May 3, had for soloists Regina Resnik, soprano; Zina Alvers, contralto; Mario Berini, tenor, and Norman Cordon, bass. The chorus and orchestra presented Brahms' Song of Fate. American compositions performed were by Roy Harris, Samuel Barber and Aaron Copland.

The following evening brought an all-Russian night. William Kapell, pianist, was soloist in Rachmaninoff's Piano Concerto No. 2 in C Minor with the orchestra. The overture to Glinka's opera Russlan and Ludmilla opened the program and the orchestra also played Tschaikowsky's Fifth Symphony.

Helen Jepson, soprano, and Mario Berini were soloists for the closing concert, their program consisting mainly of operatic solos and duets. Announcement that Mr. Bamberger would conduct the orchestra again for the 1946 season won enthusiastic applause from the audience.

Delta Omicron Awards Scholarships

Delta Omicron announces the winners of three annual scholarships. One was awarded to Lena Huffaker, a pianist at Georgetown College, by Delta Delta chapter; another to Ruby Skelton, student in voice, viola and bassoon at the Cincinnati College of Music; the third to Sadie Calio, soprano, of Milwaukee, by Delta Epsilon chapter.

An Alumnae Club has been formed in Washington, D. C. The first meeting was at the Georgetown home of Dr. and Mrs. John Bailey Kelley, with Louise Hoch, national vice-president, and Eleanor Otis, former national vice-president, in attendance, as well as members representing many chapters.

Westchester Center Opens

The Westchester County Center, White Plains, N. Y., resumed its presentation of musical attractions following V-E Day with a concert by a Negro Choral of 350 voices from all parts of the country. Furman Fordham directed.

Extended Tour for Baccaloni Group

Salvatore Baccaloni will make an extended tour with his "Comedia dell' Arte" Players in 1945-46. The Metropolitan Opera basso-buffo will present a program of integrated scenes built around arias from Elixir of Love, Serva Padrona, Don Pasquale, Barber of Seville, and Falstaff. Robert Bagar, music critic, will write the script, Dr. Herbert Graf, stage director of the Metropolitan, will do the staging.

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Musical Courier Bureau
Hollywood, Calif.

Just now, wounded soldiers in hospitals are getting plenty of musical and other entertainment. But how long will this continue, once peace has been declared? Not very long, was the consensus of opinion when a large group of musical leaders met at the Bel Air home of Sam Stiefel, under the auspices of the Musicians Mutual Protective Assn., Local No. 47.

Result was the immediate formation of Music for the Wounded, Inc., intended as a permanent organization to see that adequate provision is made for the entertainment of injured military personnel from now on. The corporate entity was the outright gift of Stiefel. Leopold Stokowski was elected chairman of the board committee, other members including J K Wallace and John te Groen, president and vice-president of Local 47, Bette Davis, Mrs. Edward G. Robinson, Mrs. Ida Koverman, Charles Costas, Kay Kyser, Mayor Fletcher Bowron, Ann Warner, Phil Kahgan, Harry Maizlish, and Rudy Vallee. A large military committee is headed by Major General Cortlandt Parker, of the Western Defense Command, and Rear Admiral W. L. Friedell, 11th Naval District.

Local 47, incidentally, is providing a steady stream of such entertainment under the supervision of te Groen, having set aside its entire stand-in fees for that purpose.

Seventh Festival of Modern Music

Choral items provided the backbone of the seventh annual Festival of Modern Music, given under the skillful baton of its founder, Arthur Leslie Jacobs, in the First Congregational Church, May 26. The robed Cathedral Choir made a fine effect with the climactic Lincoln's Gettysburg Address by George A. Lynn, with William V. Smart providing the baritone solo. The feminine members of the choir showed to advantage in Kodaly's lovely Ave Maria and Herbert Inch's Song of Liberation.

The Chancel Singers, aided by Charlotte Reinhardt, soprano, Donald Benson, flute, Ernestine Holmes, piano, and John Burke organ gave an unusually colorful largely polytonal suite, Songs of the Cycle, by Ernst Toch. Soprano Fern Sayre gave two songs by John Burke, with oboe and percussion accompaniment and a charming suite for recorders by Gail Kubik was played by Pauline Alderman, Julia Howell and Frances Wishard.

Youthful Gloria Greene again displayed mature pianism in two Tansman Intermezzi and a delightful Dance of the Little Blackamoors by Ethel Leginska. Vincent Persidhetti's intricate Third Sonata was played by Elma Schonbach.

Tibbett's Recital

Lawrence Tibbett's recital in the Philharmonic Auditorium, May 27, was warmly received by the baritone's many local admirers. Handel, Hume and Mendelssohn items made a conservative opening, with clearly enunciated lieder by Brahms, Strauss and Wolff following. Aria was the ever-popular Di Provenza from La Traviata. A dramatic delivery of an excerpt from Gruenberg's Emperor Jones came after Rachmaninoff and Bridge songs, and before numbers by Work and composer-accompanist Edward Harris. Finale was Richard Hageman's effective Don Juan Gomez, with an excellent helping of encores afterward.

Other Events

The concert of Anthony Galla-Rini in the Philharmonic Auditorium, June 10, served again to demonstrate how an artist can overcome or at least transcend the limitations of his instrument, but still does not convince the listener that an accordion, despite superb virtuosity on the part of the performer, is an instrument to present standard music conceived for other media. Best suited to the instrument was Addinsell's Warsaw Concerto, with skilled readings of Bach, Chopin, Beethoven, Offenbach, Rossini and Lecuona numbers comprising the balance of the program.

Patrice Munsel's Western debut was well received at Royce Hall, U.C.L.A., on June 2, and revealed a highly promising young coloratura with a technique that exceeds her interpretive quality as yet.

A gifted young pianist, Lillian Rose, was heard June 15 in a conservative but well played program of Bach, Chopin, Albeniz, deFalla, Juon and Liszt at the Samuel Ball Studios.

Operetta on Tchaikovsky to Have Hollywood Premiere

LOS ANGELES.—The world premiere of Music in My Heart, an operetta based on an episode in the life of Tchaikovsky and using music by that composer, adapted by Franz Steininger, will be given at Philharmonic Auditorium here on Aug. 20. The book was written by Frederick Jackson and the lyrics by Forman Brown. The work is being presented and staged by Theodore Bachenheimer, the dances created by Anton Dolin, and the costumes designed by Alvin Colt. Mr. Steininger will conduct the premiere. The work will be presented in other cities, including New York.

Opera Excerpts Heard at Florentine Gardens

Los Angeles

Opera in a night spot? Yes, sir, that's quite correct. And the customers in Hollywood's gay Florentine Gardens don't divert their gaze from the charmingly costumed scenes to look for the exits. They clamor for an encore.

"Why not?" asks Owner-Producer Frank R. Bruni, beaming as the performers emerge for a bow. "I think opera is good entertainment, and the patrons obviously agree with me. I get literally thousands of compliments and never a complaint."

Naturally Producer Bruni is not attempting to produce any opera in entirety, nor even a whole act from one. But you'll find a scene from Verdi's The Masked Ball in his current Swinging In Victory show.

If Bruni wanted to (which he doesn't) he could add to his title of president and general director of the Florentine Gardens the line, "former member of the Metropolitan Opera Co." As a young man, he studied voice with Edoardo Petri and often sang in the Met. chorus.

He's a creditable painter, too, having studied art at the Art Students' League, which accounts for the attractive costuming and effective staging of his shows.

As a young man, he spent some time on the stage and a career was opening up for him. But he finally capitulated to his father's insistence and joined the parental linen supply and textile business first in New York and later in California.

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The Florentine Gardens first came to his attention some years ago when he found himself a creditor of a fast-sinking concern. He elected to take over the business, and began to try out novel and unorthodox ideas of his own, such as an emphasis on good music.

One of his first ventures was to bring Paul Whiteman, whose deftness in pleasing both serious and jazzy customers was a distinct help at the time. He brought in Carmen Amaya long before her amazing turns and unique interpretations were realized generally to be good enough for the concert stage. And many more.

"As long as you give it to them entertainingly, people enjoy the best in music, just as they enjoy the best in food or clothing," Bruni insists.

For several years now, Bruni has been proving his point. And if you don't believe he has proven it, just try to get into the Florentine Gardens some night without an advance reservation!

FRANK R. BRUNI,
owner of the Florentine Gardens in Hollywood, who is proving with his revues that good music and good taste are good business as well.

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Arcand to Head Portland Museum Concerts

PORTLAND, ORE.—Henri Arcand, pianist and business man has been elected manager of the Portland Art Museum Sunday Concerts. Mr. Arcand's activities in music have covered concert, theatre, radio, accompanying and chamber music. He has toured the Northeast and Pacific Coast and appeared with such artists as Pietro Yon, the English Singers, Gdal Saleski as well as making orchestral appearances. In the last few years he has been interested in high school symphonic groups with which he has appeared, recently playing to the Pacific Coast premier of the American Piano Concerto by Savino with the Salem High School Symphony. In the sheet music business, he has become a connoisseur of editions and a source of information for teachers.

The Art Museum Concerts are a civic enterprise with the idea of combining art and music as a means of bringing fine music to the general public in which local professional artists are presented every Sunday afternoon as well as talented non-professionals. These programs are broadcast over KYJJ.

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Anne Brown for Ann Arbor Festival

Anne Brown, soprano, has been engaged as soloist with the Philadelphia Orchestra at the Ann Arbor (Mich.) Festival on May 4, 1946.

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USO LOG

Wilfred Pelletier, conductor of the Metropolitan, has received word that his son, Capt. Camille J. Pelletier, of the 781st Tank Battalion, was awarded the Silver Star for gallantry in action against the enemy on Jan. 7 in France. The official Army announcement states: "Ordered to support an infantry defensive position with his tank unit, Capt. Pelletier found the infantry commander had not returned from a reconnaisance of enemy positions. At this time Capt. Pelletier received word that an enemy attack had been launched. Rushing to the proposed line of defense, he organized both the infantry and his own unit and so effectively encouraged the men of both units that the enemy attack was decisively repulsed. The initiative and able leadership displayed by Capt. Pelletier reflect highest credit upon himself and the armed forces of the United States."

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Vladimir Golschmann, conductor of the St. Louis Symphony Orchestra, has cancelled a number of summer engagements and has embarked on a USO tour of Europe to conduct various Army bands and orchestras. Harry Farbman, concertmaster of the St. Louis orchestra, will accompany Mr. Golschmann, as will Beveridge Webster, American pianist.

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The USO-Camp show company of Porgy and Bess, the first all-Negro legitimate show to tour the Pacific area, recently returned from a six months' visit to bases and camps in Noumea, New Caledonia, Tulai, Guadalcanal, Espiritu, Santo and New Hebrides Islands. The company of 16 was headed by John Garth and Frances Brock. They reported that the GI's "went wild with enthusiasm" over the Gershwin opera, after listening attentively throughout. They sometimes sang in rainstorms wearing raincoats and hoods, and gave some impromptu variety shows. Members of the cast were also in demand by chaplains to assist in church, especially a choral group and Eloise Uggam, who knew Eli, Eli, the latter singing at many Sabbath services for Jewish service men.

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R. Deane Shure, Washington composer, has written a hymn in tribute to the Cadet Nurse Corps of the U. S. Public Health Service, which celebrates its second anniversary, July 1.

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Paul Draper, dancer, is in Hollywood this summer working on a picture, Blue Skies. Larry Adler, harmonica player, is on a USO tour of Europe with Jack Benny.

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The Griller Quartet, which left the U. S. A., cutting short its last tour of the States in 1940 because all four members enlisted in the RAF, has been kept together during the entire war. They played chamber music for the armed forces, both American and British.

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Dayton Festival Revives Montemezzi Work

LILY DJANEL,
Metropolitan Opera soprano, sang Fiora in L'Amore dei Tre Re at the Dayton Festival. She will be heard also in Cincinnati, Montreal, Seattle, Portland, San Jose, San Francisco, Sacramento, San Diego, Los Angeles, Pasadena and New Orleans. Opening the San Francisco Opera season as Carmen in Seattle, she will sing Sieglinde and Salome in San Francisco and Los Angeles. (Photo by Bruno of Hollywood, N. Y.)

DAYTON, O.—Notable artistic and financial success rewarded the Dayton Opera Festival, held in Memorial Hall, with Miriam Rosenthal of this city and Michael De Pace of New York as the moving factors. The highlight was a revival of L'Amore dei Tre Re, by Montemezzi, with Lily Djanel singing Fiora for the first time in her career, a role which seems eminently suited to her talents and which she embodied with visual glamour and dramatic intensity of song. Armand Tokatyan made a handsome, well-disciplined and expressive Avito, Virgilio Lazzari was a deeply impressive Archibaldo. Robert Weede as Manfredo sang with warmth and feeling in a smooth and resonant voice. Other roles were capably upheld by Thelma Votipka, Alessio de Paolis and Dorothy Hartigan. Gaetano Merola, conducting the Dayton Philharmonic, had his players well in hand. The orchestra played well, as to tone and power. The stage direction was under Armando Agnini and the simple but colorful settings were well in character with the Benelli work.

After this compelling opening, the series presented six other operas, with generally good results. Miss Djanel continued her remarkable work with a second-night Carmen, of vibrant intensity and seductive appeal. The cast also included Raoul Jobin as Jose and Hugh Thompson as Escamillo, the latter substituting for an indisposed singer, and both registering successes with their audience. Derna de Pamphilis was the Micaela, of rather slight but appealing voice. In other roles Wilfred Engelman, De Paolis and Carlo Tomanelli, Miss Votipka and Miss Hartigan were heard. Paul Breisach, of the Metropolitan Opera, conducted.

Lucia had Josephine Antoine as the heroine and Jan Peerce as Edgardo, both distinguishing themselves vocally. Miss Antoine, a local favorite, scored particularly in the Mad Scene, and she made a delightful figure on the stage. Mr. Peerce held his audience spellbound by his lavish use of his beautiful voice. Lorenzo Alvary was Raymondo, Hugh Thompson as Lord Ashton, De Paolis as Arthur, Votipka as Lucia's attendant, and Brooks Dunbar as Norman. The conductor was again Paul Breisach.

A Saturday matinee performance of Haensel and Gretel included some 20 local tots who were utilized as angels in the vision scene. The opera marked the 300th time that Dorothee Manski, formerly of the Metropolitan, sang the role of the Witch, which she did with fearsome vividness. Haensel was sung by Eleanor Knapp and Gretel by Louise Moller, both done with vim and accuracy. The Father of Hugh Thompson was excellent, and the conducting of Karl Kritz competent.

Saturday night was devoted to a mixed bill including Secret of Suzanne and Pagliacci, with Michael Kuttner conducting the former opera.

The climax of the season was a brilliant performance of Rigoletto, led by Breisach, with Robert Weede making a particular impression in the title role. Jan Peerce again scored strongly as the Duke. The Gilda was Doris Marinelli. The rest of the cast included Alvary as Sparafucile, Miss Hartigan as Maddalena, Tomanelli as Monterone, and others.

D. B.

PITTSBURGH

By RALPH LEWANDO

PITTSBURGH, PA.—In the closing days of the current music season the Philadelphia La Scala Opera Company, under the artistic direction of Francesco Pelosi, made a ten-strike success here. More than 21,000 turned out for the seven performances. The Pittsburgh Guarantors Committee headed by Mrs. Robert J. Dodds and Mrs. S. Eugene Bramer were happy. Reason: box-office profit. Topping attendance was La Boheme (3,568) with Grace Moore and Nino Martini. Smallest attendance (2,433) was attracted by The Barber of Seville. However, this work rated highest in artistic values, with Hilde Reggiani and Baccaloni tops in their respective roles.

Bruna Castagna was a superb Carmen, Ivan Petroff exemplary as the Toreador, and Paul Dennis expert as Zuniga. Elda Ercole gave a brilliant exposition of Santuzza, singing with fine artistry. The veteran Giovanni Martinelli gave a marvelous performance in Pagliacci. Zinka Milanov hit an all-time high as Aida, George Czaplicki was a non-pareil Tonio, and Francesco Valentino as Amonasro and Nicola Moscona as the high priest in Aida added importantly to the successes. Giuseppe Bamboschek's leadership capped the artistic climaxes.

The Pittsburgh Symphony Society, Dr. Fritz Reiner, musical director, will augment activity next season to 28 weeks. The subscription series will be increased to 20 weeks (40 concerts). There will be special events, several children's programs, "pop" concerts and two extended tours. Edward Spector is the manager. His new assistant is John Edwards.

Dr. Reiner was presented with the Mahler Medal of Honor by Glendinning Keeble, head of the Fine Arts Department of Carnegie Tech, following the concert at which Mahler's fourth symphony was admirably performed. The soprano soloist was Mary Martha Briney, who sang the difficult part with beautiful vocalism and artistry.

The Pittsburgh Schools Music Department sponsored four concerts that featured its All-City high school and elementary and junior groups under the leadership of Oscar W. Demmler and Jacob Evanson, respective heads of the instrumental and vocal sections.

The Pennsylvania Federation of Music Clubs, Mrs. Arthur Bullock, president, held its 27th annual meeting here.

Phil Spitalny and his All-Girl Orchestra won popular acclaim at their concert here.

The musical, Oklahoma, completed a two-week smash hit appearance at the Nixon Theatre. Joel Gerhardt conducted the large orchestra with unusual skill.

Bidu Sayao's recital was one of the red letter events of the year. Milne Charnley played superb accompaniments.

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Activities of the Artists

Jascha Horenstein, who made his first appearance as guest conductor with the Santiago de Chile Symphony on June 8, was immediately re-engaged for the following season and for three additional concerts.

A harp recital presenting pupils of Mildred Dilling and the Dilling Harp Ensemble was given on June 15 at St. Bartholomew's Community House Auditorium.

Madi Bacon, conductor and music educator, has been initiated as a chapter honorary member of Sigma Alpha Iota.

Todd Duncan, Negro baritone, returned to New York late in June from a concert tour of South and Central America, singing in 19 cities of Mexico, Guatemala, San Salvador, Panama, Colombia and Venezuela.

Mrs. Hallett Johnson, concert manager and representative of the Musical Courier in El Paso, Tex., paid a visit to New York in June.

Michel Gibson, violinist, was soloist with the Clintonville Civic Orchestra under Frederick Parfrey in the Vivaldi Concerto in A minor in Clintonville and New London, Wis.

George H. Dalrymple has gone to Mexico City, where he will present the following artists in the Bellas Artes this summer: Muriel Dooley, pianist; Fredell Lack, violinist; Eloise MacDonald, soprano; and Ross Pratt, Canadian pianist.

Fifi Kleosis, 16-year-old soprano, student of Margaret Henke, sang on June 4 in Town Hall for the Music Teachers League Concert for the Music in Hospitals Fund.

Francis Rogers closed his New York studio on June 15, going to Shinnecock Hills, N. Y., for the summer. He resumes his private teaching of singing on Sept. 15 and his duties at the Juilliard Graduate School of Music on Oct. 1.

Mme. Charlotte Lund presented 11 of her pupils in a recital of songs on June 3, in a Steinway Building studio.

The world premiere of Darius Milhaud's Suite Francaise was given at the opening concert of the season by the Goldman Band, under Edwin Franko Goldman, in Central Park Mall on June 13. The program also included another first hearing, Overture, E. F. G., by Philip James.

A resolution to extend the life of the New York City Center of Music and Drama for at least another five years was introduced before the Board of Estimate on June 14.

George Schick has been invited by the Cincinnati Summer Opera Association to conduct several operas this season. He is to direct performances of Barbiere di Siviglia, Aida, Rigoletto, Martha, and Don Pasquale.

Stell Andersen played the first movement of Grieg Piano Concerto in A minor with members of the New York Philharmonic at Carnegie Hall on May 30 in a festival to mark Norway's freedom. Ole Windingstad conducted.

Warren Anthony, artist-pupil of Greta Stauber, was soloist with the Western Union Glee Club at the Western Union Auditorium on May 23.

Charlotte Martin, pianist, broadcast over WNYC on June 3.

The Alcaro Studios of Music, Bronx, New York City, will move into larger quarters in August. All instruments will be taught. The summer course is announced for Tuesdays, Wednesdays and Thursdays through July and August.

Elena Noth, soprano, and the Chavard Trio gave a Beethoven-Schumann program at the Powell House, New York.

Pupils of Carl M. Roeder were heard in recital in Carnegie Chamber Music Hall. Those appearing were Gloria Goodman (with Miriam Woronoff at second piano), Henry Alberts, Anne Sheridan, Corinne Van Zanten, Isa-Kae Meksin, Elaine Meisell, Alice Avakian, Helene Maginnis, Doris Frerichs, Jane and Joan Rosenfeld.

Dorothy Kirsten, soprano, sang leading roles at the Starlight Opera at the Dallas Fair Park during the last two weeks of June. On July 8 she flies to the Pacific Coast for an RCA broadcast, returning by way of New Orleans to appear as soloist with orchestra at the Outdoor Pop Concerts. After two Cities Service broadcasts she flies to Mexico City for four opera performances; after which she sings two Faust performances with the Metropolitan Opera in Montreal and Toronto.

Antal Dorati will conduct four symphonic concerts in Lima, Peru, beginning the end of May. He also conducts this summer in Toronto and Montreal, and on Aug. 1 will be guest conductor of the Celanese Hour over the Columbia Broadcasting System. He then goes to Hollywood to conduct the Bartok violin concerto, with Yehudi Menuhin as soloist, on Aug. 11 at the Hollywood Bowl.

Lorna Byron repeated her guest performance in Romberg's Showboat in Detroit. Joseph Laderoute, Margaret Spencer and Marcia Dale formerly were scholarship holders under Prof. Korst when he was director of the voice department (opera) at the College of Music in Cincinnati.

The Society of Music and Associate Arts, Constance N. Tallarico, president, held its last meeting of the season on June 14 in Hunter Alumnae Hall, Hotel Woodward Annex, New York.

Johan Franco has received word that his composition In Memoriam was broadcast over the radio of free Holland, Herrijzend Nederland, on April 15, the day of President Roosevelt's funeral. The broadcast was from OWI recordings.

Solon Alberti was at the piano for three Sunday afternoon programs under the auspices of the Choir Club and the Sunday Evening Club of the Park Avenue Christian Church, New York.

Paul Robeson received the degree of Doctor of Humane Letters from Howard College on June 8. This is his fourth academic degree.

Mimi Benzell, coloratura soprano of the Metropolitan Opera, will sing Micaela in Carmen on July 9 and 10 and Mimi in La Boheme on Aug. 2 and 3 at the Lewisohn Stadium, New York. She will also sing the leads in Sari and The Fortune Teller during a two-weeks' engagement with the St. Louis Municipal Opera.

Baroness Katharine Evans Von Klenner was re-elected president at the annual meeting of the National Opera Club of America, Inc.

Andre Mertens, vice-president of Columbia Concerts and director of its Foreign Division, has returned from a trip to Mexico City, where he went to be with Columbia artists who are singing with the National Opera there. He also conferred with Dr. Myron Schaeffer, liaison agent for Columbia in Latin-America.

Astolfo Pescia has received word that his former pupil Vida Blanche sang at the Royal Albert Hall in London on a program with Benno Moiseiwitsch and the London Symphony.

Fritz Mahler, who has concluded his season conducting light opera in Detroit, will conduct in Toronto in August. He returns soon to New York for his seventh season with the Juilliard School of Music.

Florence Mercur, pianist, will make a two-months' coast-to-coast tour, beginning the second week of November. She will tour the East after her return next January. Her New York recital is scheduled for Town Hall on March 31, 1946.

Virginia Morgan, harpist; Shirley Madsen, contralto, and Jerry Bolin, pianist, were soloists at the Music Festival of the Itasca Men's Christian Forum given on May 20 at Medina, Ill. D. Hale Darnold is president of the forum.

The Music War Council of America will hold its annual meeting in New York at the Hotel New Yorker on July 23.

After 30 weeks with the Detroit Orchestra, Angel del Busto, bassoonist, has returned to New York to play with the Goldman Band.

Mary Lou Boyd, lyric soprano, is currently singing in operetta in Chicago for the Shuberts. Constance Williams, mezzo-soprano, is featured on a radio program over WLIB. Both are pupils of Herbert Janssen.

The Kenosha (Wis.) Symphony Orchestra ended its season on May 3. Richard Czerwonky, conductor, led the program in which Charles Sears, tenor, was soloist. Soloists announced for next season's series included Percy Grainger, pianist, and Ennio Bolognini, cellist.

Following Lucile Yeakel's Town Hall recital, Estelle Liebling gave a cocktail party in honor of the soprano. Miss Yeakel was guest soloist with the Mixed Chorus and Senior Orchestra of Palmerton, Pa., on May 3, under Charles A. Lore.

Greenwich House Music School presented Gustave Ferrari in a series of four classes on Scenic Realization of French Folk Songs (acted and sung) for teen-age and adults, May 9, 16, 23 and June 6.

The National Music League announces the addition to its list of Barbara Holmquest, pianist; Gizella Ehrenwerth, violinist; and Ruth Neal, soprano.

ADDRESSES WANTED

The Musical Courier desires to obtain the present addresses of the following:

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Laholm, Eyvind
Lenci, Estelle
Martin, Helen
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The Quiet Don Makes N. Y. Bow

New York had its first hearing, at Carnegie Hall, May 27, of the Russian opera, The Quiet Don, whose American premiere took place in Detroit last March. The work, written in 1935, has been quite well known in Russia since then. Its composer is Ivan Dzerzhinsky, aged 36; his brother Leonid wrote the libretto based on the best-seller novel, And Quiet Flows the Don, by Mikhail Sholokhov. The score bears a dedication to Shostakovich.

The Russian Grand Opera Company gave the performance here, (as it did also in Detroit), sponsored by the All Nations Association. A Russian cast of principals had the cooperation of the People's Philharmonic Choral Society, the Furriers' Union Chorus, and a large orchestra conducted by Michael Fiveisky.

It is difficult to give a final estimate of the opera as a whole, for the production was inadequate in many respects, with a bare suggestion of scenery and other equipment, amateurish acting, and stage direction of such slow pacing that it resulted in continuous dragginess. On the credit side, however, there were some good solo voices and earnest singing, a sizable and full-toned chorus, and a satisfactory orchestra competently led by Fiveisky.

Story of First World War

The libretto, timed in the period of 1914-17 during World War I, tells a melodramatic story tinged with political implications. At the behest of his father, Gregor marries Natalia, although he is in love with Aksinia, who furtively watches the wedding festivities, is discovered and rudely ejected. Thereafter she and Gregor plan to elope, but the start of war intervenes, and Gregor joins the Russian forces. Aksinia becomes a servant in the house of General Listnitsky, where she lives with the sick baby fathered by Gregor. She has not heard from him for over a year, and finally word comes that he is dead. Eugene, son of the General, has been pressing his attentions on Aksinia, and she finally succumbs because he is rich. Gregor, alive and released from the hospital after being wounded, is in camp, where he and his companions in arms learn of the overthrow and death of the Czar. They join the deserters from the defeated army and celebrate the Revolution and the new order of freedom. Gregor returns home, discovers Aksinia's unfaithfulness, and kills Eugene. The choral finale finds the peasantry and workers proclaiming the ascendancy of the common people whose ideals Gregor embraces after bidding farewell to Aksinia.

The Sholokhov novel, of course, treats all these events at length, particularly on the political and social side, but the libretto necessarily boils them down to a mere scenario.

Folktune Style

Dzerzhinsky's music is primarily of Cossack folktune character, but modernized in harmony and orchestration. The score cannot be called highly original in melody or method, except when it halts the action for orchestral comment while the principals remain static on the stage. There are several eloquent arias, some spirited dance episodes, and rousing choruses. In the main, the music is closely descriptive of the story. The prevailing tone of the score is in the minor mode and frequently makes touching appeal. The orchestration shows adept writing and varied sense of color.

Of the singers, the two leading women, Nadia Ray (Natalia) and Maria Maximovitch (Aksinia) were by far the best. Arsen Tarpoff (Gregor) proved to be one of the loudest tenors heard hereabouts for quite a while. Anton Teero (Gregor's Father) and Efim Hrihorov (General Listnitsky) contribute creditable vocalism. George Doubrowsky made much of his role as Listnitsky's Coachman. All the acting was completely inadequate.

Incidentally, the opera's finale has the famous marching song, From Border to Border, made popular in this country by the Don Cossack Chorus. L. L.

Detroit Premieres Dvorak's Rusalka

DETROIT.—The Detroit Friends of Opera, a non-profit-making corporation with Julius Chajes as artistic director, has the merit of having given the first hearing in English to Dvorak's lovely opera Rusalka, in this City on May 27. With a cast consisting exclusively of local talent, headed by Marguerite Kozenn in the title role, the work was performed with great devotion and imagination. With Hermann Adler as conductor and Richard Rychtarik as stage director, the opera was interpreted with all the colorfulness it demands and, even though there were certain adjustments to be made, they never militated against the spirit of the work.

Rusalka is a fairy tale, the story of the nymph who falls in love with a mortal prince. She wants to give up her immortality to be able to marry him and he also is prepared to make the supreme sacrifice to be united with her, but fate intervenes. Variants of this story appear in the folklore of many lands, and these have been used as the basis for numerous operas, among which are Lortzing's Undine, Respighi's The Sunken Bell and one of the same name as Dvorak's by Dargomyzhsky.

This simple story Dvorak has cloaked in one of his most colorful scores. The introduction to the first act is one of the most delicate and (in its melodic simplicity) most moving pieces from the pen of this Czech master. The vocal ensembles are woven into a most eloquent texture with the orchestra. High points are the arias of Rusalka and her duets with the Prince and the Waterman, whereas the scene with Jezibaba, the witch, have dramatic power. The duet in the second act between the Foreign Princess and the Prince derives directly from the grand opera of Meyerbeer.

Cast Wins Applause

Marguerite Kozenn in the title role appeared in excellent voice. Especially her high register showed exceptional beauty and brilliance. Her intelligent acting also gave her delineation the earmark of excellence. Cyril Wezemael as the Waterman and Avery Crew as the Prince sang with great vocal aplomb. Rose Delmar as the Witch gave her part the dramatic power it demands, displaying her vocal abilities to great advantage. As the Foreign Princess, Harriet Toomey showed good vocal means and a pleasant stage personality. The trio of nymphs sung by Wyn Garden, Leah Crohn and Geraldine Kunkel, Tracy Sylvester as the Forester, William Tenant as the Hunter and June Gardener completed the ensemble.

Hermann Adler conducted an orchestra of 45 men from the Detroit Symphony Orchestra. He achieved all the desirable clarity of the scintillating score and made the lyric beauty and dramatic power of this amiable composition evident throughout the evening, Richtarik's sets were effective and poetic, and so was his stage direction.

The whole enterprise was a happy augury for civic operatic activities, for it proved that with local talent a performance can be achieved which should make proud the city in which it could be organized. The success of this enterprise should be an incentive to other communities to try the same.

H. W. L.

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LONDON Hears Novelties In Concert and Opera

By HUGH LIVERSIDGE

LONDON.—British choral societies, for the most part, confine themselves to performing Messiah, Creation, Elijah and The Dream of Gerontius. The more discerning music lovers are, therefore, especially grateful to the London Philharmonic Orchestra which, in conjunction with the French Government, gave us Fauré's Requiem.

It is true, some who attend the concert, regarded the work as "tame and uninteresting." It seems incredible. But perhaps this view is easier to understand when we recall the narrow musical background of these people who relish the conventional fugal themes, melodies, and climaxes of Bach, Handel and Mozart. A work of intangible charm like the Fauré Requiem cannot be confined in such conventional boxes.

It has a tender, mystical beauty expressed in a sincere religious métier. Its theme is, rather, the heavenly love motif of some New Testament pages than the thunderous denunciations, the fire and brimstone of the Jewish prophets. One feels that Fauré has taken the gentle St. Francis rather than the aggressive St. Dominic as his mentor.

The French conductor, Charles Münch, was in charge and secured some reasonable singing and playing from the Luton Choir and London Philharmonic Orchestra. The Albert Hall was not altogether a good medium for a performance of the score—it really needs a more intimate atmosphere.

In addition Kathleen Long was able soloist in Fauré's delightful Ballade for piano and orchestra. Arthur Bliss's Phoenix March was a spirited affair.

Barbirolli with Hallé Orchestra

John Barbirolli and the Hallé Orchestra visited London for a Royal Philharmonic Society Concert at the Albert Hall.

The delicate traceries, the bubbling champagne and braggadocio of Rossini's Le Gazza Ladra overture were all happily realized. Delius's Song of Summer became a real song on this occasion and not a vague meandering. In Beethoven's 3rd Concerto the orchestra did admirably, with excellent nuancing, precision and attack. The young soloist, however, gave us some rather informal playing.

It is very obvious that Barbirolli has made of the Hallé Orchestra a remarkable instrument. This achievement is all the more praiseworthy, as a year ago many of its key players went to the B.B.C. and he had to engage and train many new musicians. Several of his players were taken straight from the Academies, and now Barbirolli has set the seal of experience and technique upon their youthful fire.

Britten Opera World Premiered at London Sadler's Wells

LONDON.—Benjamin Britten's first opera, Peter Grimes, had its world premiere at the Sadler's Wells Theatre on June 7. It marked the reopening of this theatre for the first time since 1940.

The new work, in a prologue and three acts, has a libretto by Montagu Slater based on a poem by George Crabbe. It tells the story of a fisherman who is suspected of having murdered his apprentice while on a fishing trip. He is befriended by a school teacher, Ellen Oxford, whom he will not wed until he is cleared of suspicion. In the end, however, following the death of his second apprentice, Grimes loses his reason and sails away from the mob's fury to wreck his boat and drown.

The music has some powerful passages, and was well received. The cast was headed by Peter Pears in the title role and Joan Cross as the teacher. Reginald Goodall conducted.

The work had been commissioned by the Koussevitzky foundation in America, but not as yet produced there. The first important British opera premiere in some years, it attracted a distinguished audience, which gave many ovations to composer and principals.

S. Hurok Artists in Summer Activities

Summer activities are many for artists under the S. Hurok management. Current announcements include news that Serge Jaroff and the Original Don Cossacks have left for Europe for a three-months USO tour of American military camps and installations. They return in September for a tour of 100 American cities. Isaac Stern, with his accompanist, Alex Zakin, is also overseas on his third USO tour within a year. He comes back to this country in time for appearances as soloist at the Hollywood Bowl on Aug. 11 and a broadcast from New York on Aug. 19. Artur Rubinstein, now on an extensive South American tour, will play at the Hollywood Bowl on Aug. 2. Jan Peerce's summer schedule includes a concert in Ottawa in July and two performances in La Boheme at the Lewisohn Stadium on Aug. 2 and 3. Marian Anderson is spending her first complete summer vacation in 10 years on her Connecticut farm, "Marianna." She will leave only once for a broadcast on Aug. 6.

Mu Phi Epsilon Officers Installed

National officers of Mu Phi Epsilon presided in the formal installation ceremonies and initiation of new officers in New York City alumnae chapter, formerly Tau Alpha which took place on May 22 at the studio of Rose Dirman. Dr. Charlotte Klein, national second vice-president, of Washington, D. C., presided. The following musicians were initiated: Ruth Kemper, violinist; Elizabeth Wysor, contralto; Louise Meiszner, pianist; Martha Atwood Baker, soprano and teacher; Adelaide Van Wey, contralto; Lillian Stephens, soprano; Wendene Wilson Shoupe, pianist; Dorothy Fisher, contralto. The new officers are: Gladys Shafer, president; Ruth Reynolds, vice-president; Marie de Kyzer, treasurer; Elizabeth Kurz, recording secretary; Lois MacMahon, corresponding secretary; Grace Albrecht, historian; Margaret Sherman, chorister; Robertina Robertson, warden; Doris Frerichs, chaplain.

ANGELO PILOTTO

as he appeared on June 27 in his first performance of the Barber of Seville during the Cincinnati Summer Opera Season. After appearances in Aida, Pagliacci, Tosca and Don Pasquale, Mr. Pilotto will fly to Brazil to sing leading roles in Elixir of Love, La Forza Del Destino, Don Giovanni and Don Pasquale.

CINCINNATI

(Continued from page 7)

years as violinist, composer and conductor, and currently conductor of the Evansville, Ind., Symphony, the orchestra at Northwestern University, and the Chicago Business Men's Orchestra. Certificates, diplomas and degrees were awarded by the College to 55 graduates.

The Conservatory awarded the honorary degree of Doctor of Music to André Kostelanetz, nationally known conductor, and certificates, diplomas and degrees to 23 students.

PASSED AWAY

DR. HENRY H. BELLAMANN, author, musician and educator, former dean of the Curtis Institute of Music, died in New York on June 16 of a heart attack. Dr. Bellamann was born in Fulton, Mo. After study in this country he went to Paris to study piano with Isidor Philipp, organ and composition with Charles M. Widor. Back in his own country, he was successively dean of the school of Fine Arts of the Chicora College for Women at Columbia, S. C., chairman of the examining board of the Juilliard Music Foundation, and dean of Curtis Institute. Better known to the general public as an author, particularly of the best-seller King's Row, Dr. Bellamann's first book was A Music Teacher's Note Book. Of his long list of novels, King's Row was by far the most successful, although his work was always received with respect and interest by literary critics and the public. He leaves his widow, Katherine McKee Jones Bellamann, and a brother and sister.

FREDERICK BLOCK, 45, Austrian composer, died at his New York home on June 1. A Vienna native, Mr. Block studied at the Conservatory in that city and under J. B. Foerster and Hans Gal. His opera Samum was produced in Czechoslovakia in 1936. Of seven other operas, the last, Esther, was completed in this country, where he came in 1940 after a short residence in London. He had written music for radio and films here, and worked for several music publishers. Through research Mr. Block reconstructed three movements of Mahler's posthumous Tenth Symphony, wrote a paper on this subject, and was awarded the Mahler Medal of the American Bruckner Society. He had composed three symphonies and some of his orchestral works were performed in Europe under Paul Breisach. His widow, Ina, survives.

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Boston Grand Opera Plans Revivals

Girl of The Golden West, Thais, Othello to be Remounted—Seasons Set for New York, Boston—Tours for Middle West, South, New England

The Boston Grand Opera Company, through its general manager, Stanford Erwin, has announced extensive plans for the 1945-46 season, beginning in October. The tour will extend through the Southern and Middle Western cities, as well as include New York and Boston engagements. The opening engagement is in Newark on Oct. 1, when Tanhaeuser will be given.

"The New York series will comprise two weeks in November," Mr. Erwin said. "In Boston we will give 30 performances of 16 operas, providing that city with the longest opera season it has had for 20 years. The repertoire of the standard operas will be augmented by several interesting works that have not been heard there for at least a decade. These will be Puccini's The Girl of The Golden West, Thais by Massenet and the Othello of Verdi."

Mr. Erwin is a believer in English texts for American audiences. "Especially," he continued, "when the libretto is a great drama, as in the case of Belasco's most successful play, The Girl of The Golden West, and for the opera Thais, whose plot of soul-redemption is as moving as Massenet's beautiful and touching musical score."

SCENE FROM THE GIRL OF THE GOLDEN WEST
as portrayed in a recent film production. The Puccini opera is to be revived in the coming season by the Boston Grand Opera Company, with Leonora Corona as Minnie, a role which she sang at the Metropolitan. She was last heard in this role with the Cincinnati Summer Opera. (Photo by Courtesy of Metro-Goldwyn-Mayer.)

He therefore intends to present these two operas in English, sung by leading American artists.

Extend Wagner Repertoire

The Boston Grand Opera forces found that in the past season Wagnerian opera was so popular with Boston music lovers that this year they have added Tristan and Isolde to that portion of the repertoire, and an elaborate production is in preparation. The tour of the principal cities throughout the New England, Southern and Middle Western states will occupy a month or more.

Mr. Erwin is not only enthusiastic over the magnitude of the company's tour, but is happy to announce that he will introduce several fine artists new to this country, in addition to those whose prominence is already established. The company is still adding to its list of singers, which will not be complete for several more weeks.

Auditions Held

Auditions are also being held to select a young artist from Boston and its environs. This singer will be presented by the Boston Grand Opera Company in a leading role during the season in that city. Entrants in the auditions must have an entire principal role prepared; knowledge of arias or scenes will not be considered sufficient. The winner will be announced in the late summer.

An opera workshop is planned to give talented singers an opportunity to perform before an audience before appearing in the opera house. M. L. S.

Gardner Read Joins Faculty of Cleveland Institute

Beryl Rubinstein, director of the Cleveland Institute of Music, announces the appointment of Gardner Read as head of the department of advanced theory and composition, succeeding Herbert Elwell. Mr. Read received his Bachelor and Master of Music degrees at the Eastman School of Music in Rochester and later studied with Pizzetti in Rome and Sibelius in Finland. His works include a symphony which won first prize of $1,000 in a contest sponsored by the Philharmonic-Symphony Society of New York. His compositions have been performed by the Boston, New York Philharmonic, Chicago, St. Louis, NBC and other orchestras. Mr. Read has been on the faculties of the St. Louis Institute of Music and the Conservatory of Music of Kansas City.

Tabori Presents Pupils

Robert Tabori presented pupils of his first teaching season in recital at his New York studio June 17. Mr. Tabori is fortunate in having under his guidance several singers of outstanding gifts whose present development promises well for the future. Bill Powell, bass-baritone, and his brother, James Powell, lyric-baritone, have singing potentialities that arrest the attention of a hearer. Alice Vislocky, mezzo-soprano, was at her best in her Russian numbers. Rosemary Kallir, soprano, singing only the Feldeinsamkeit of Brahms, displayed pleasing tone quality. Fifteen-year-old Charlotte Bellmont, lyric-soprano, made a charming impression in her scheduled numbers, displaying a fluent top voice. Two excellent sopranos were featured; Rae Meltzer dramatic, who sang with vocal color and brilliance her selected arias; and Helen Spina, who sings with lyric clarity and pure floating tone, especially in the upper range. The contralto of the evening, Audrey Henderson, has a voluminous voice, both warm and thrilling. To hear her singing of Spirituals is a rare experience.

The accompanists were Gisela Klaar and Mr. Tabori. M. C.

Lucile Kellogg's Evening of Song

An Evening of Song at Lucile Kellogg's studio on June 10 brought meritorious performances by young singers in a program of standard and modern works. Mozart, Verdi, Wolf-Ferrari and other operatic composers were represented in the arias; Romberg in light operetta; and song writerss of many nations, including the contemporaries Bone and Fenton, whose songs Distances and Green Fields were programmed. H. Spencer McEvoy was at the piano, and singers appearing were Grehta Nielsen, Francine Lewis. Lucile Hatton, Stefania Sniezna, Carla Stuart, Catherine Berberian (who sang in Russian, Armenian and English), Frank Douglass, Marion Adams, Josephine Tooker, Mary Kovach.

The effects of sound and musicianly teaching on voices of natural beauty was apparent throughout the evening, and brought well-deserved applause.

The following evening Josephine Tooker sang over WNYC. Catherine Berberian will be heard on July 15 over the CBS network in New Voices of Song. D. B.

Gerster-Gardini Forum-Recitals

An interesting feature of the Gerster-Gardini Studios is the Forum-Recital held each Sunday afternoon at which discussions are open on voice problems. A song program concludes the session in which artists and pupils of promise are presented. On May 27, the following were heard: Doris Thorn, Thelma Jo Fisher, Henrietta Gemmunder, Frieda Haupt, Jeanne Weiler, Annette Simpson, Paula Rhodes, June Waldwogel. Misses Simpson, Fisher, and Haupt also alternated in the accompanying.

Thelma Laurens in Recital at Jacquet Studio

Thelma Laurens, soprano, gave a studio recital on June 5 with her teacher, H. Maurice-Jacquet, at the piano. She revealed a voice of lovely quality, clear and pure on the high notes, of excellent middle register, and interpretative ability. Songs by De Falla and The Evening Prayer by Moussorgky were outstanding in a program also including numbers of Handel, Mozart, Schubert, Grieg, Strauss, Duparc, Hahn and Rimsky-Korsakoff. D. B.

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BERNICE FROST SAYS . . .

Finding Good Piano Educational Material

Every piano educator during the summer months will be, or should be, reviewing the past year's accomplishments of his pupils regardless of age and stage of advancement. Whether the accomplishments have been much or little, the alert teacher will profit greatly by a check up on what produced the better results and what caused the less satisfying results.

The accomplishments are the result of the pupil's efforts as well as those of the teacher, but the broad-minded educator is willing to assume, for the most part, the responsibility for the less satisfying results. This is one of the best ways of maintaining and improving a high standard of teaching.

Teachers this year have had all the pupils they could accommodate, and many have had more than they should have scheduled. This may offer, in a small way, an excuse for slip-ups that may have occurred. It will, however, be no excuse for a repetition of such errors in the coming season, when indications point to another busy year, preparations for which must be made and made now.

In reviewing the past year the majority of teachers will be confronted with the question, "Did I select the right music for the right pupil?" The best way to prepare for this is to make a complete selection of the very best materials possible before the season begins.

The teacher's greatest need is not how to teach but what to teach. A group of letters at hand all ask suggestions for materials. It is also significant that much comment has been written about the lack of good educational material, particularly in sheet form. Criticism has been made of music publishers for this situation.

It is time for all piano educators to realize that the publishers of piano educational materials have a viewpoint not given consideration by piano teachers.

First of all, let it be frankly said that there is much good teaching material available. With thought, care, discrimination and time, every teacher can find all the good material needed for every grade, age and type of pupil anyone might have.

Secondly—a statement equally frank but perhaps not quite so pleasant—it must be remembered that publishers are business concerns, and because of this they publish only that which sells. If piano educational music of inferior quality sells, it is because piano educators buy it. To stop its publication, piano teachers will have to stop buying it.

It is the privilege of this editor to know personally many of the publishers, and they are fine men, eager that their publications meet the needs of the teachers. Their only way of knowing this is by their sales reports.

There is no excuse for any teacher to use music of inferior quality. Since it is being published, it must be selling; and if it sells, it is evident that piano teachers are using it. Either the teacher does not know good music or has made hurried and careless selections. With leisure time, select your music now, and choose only the very best.

Reading by Fingering

Several of my pupils, who were beginners last fall, have within the past few weeks gone into a second book. It was surprising as well as discouraging to find that they could not read easily, and in some cases could not read at all if there were no finger numbers above the notes. All were seemingly good pupils and up to now found their piano work easy. Can you suggest the reason for this and also a remedy? B.C.

Not being able to read the notes without the fingering marked above every note shows that these pupils have been reading by finger numbers. This often happens if material used has had fingering placed over every note. Your only solution is to select music without too much marked fingering, and have the pupil think in terms of direction and distance rather than lines and spaces. They must become aware of stepwise and skipwise progressions and also be able to "think" fingering. Stress phrase reading and follow the principle that you are teaching music and not just notes and fingering.

Chopin—Simplified

Having read the article Chopin—A Song to Remember in the Musical Courier issue of May 1, I should like to know of some simplified arrangements of Chopin compositions. H.K.

The following collections have been recently published: Chopin, Twelve Favorite Compositions, by Wallis; Chopin for the Young, by Rovenger; and Chopin in Miniature, by Maloof. A most useful and well edited collection is the Chopin album from the Master Series for the Young, by Hughes.

Following the Text

An advanced pupil of mine has been a problem for some time owing to the fact that he will not follow the editorial markings of the music he is studying. This is noticeable especially in his phrasing and dynamics. When I try to correct this, he replies that he does not "feel" the music the way it is marked.

After his recent recital I realized more than ever how musically dull (in spite of brilliance and speed) his playing had become. Fine notices from our small city critics have made the situation more difficult. Should I continue teaching this young man? K.N.

The young man is only showing a natural reaction to his first public success. I should not take it too seriously, as time and musical growth will probably bring favorable changes. Continue with him if he will try and follow all textual indications of his music. Choose only the best editions. At this time your criticism will help little, so try and increase his appreciation and understanding of good music by more listening, through concerts, records and selected radio programs. Have him read the lives of the composers he is studying. Until he has a desire to play differently (which must come through more knowledge), be patient and tactful. Build a closer friendship between you.

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NOTES ON SOME RECENT ISSUES

By GUSTAV KLEMM

Songs

NIGHT, by Ernest Charles. G. Schirmer, Inc., N. Y. 50¢.

An excellent song by a composer with a real feeling for the voice. To a text by Sydney King Russell, Mr. Charles has wedded an expansive vocal line that moves largely over arpeggios and reaches an impressive climax on the final phrase.

LULLABY, OH LULLABY, by Efrem Zimbalist. Elkan-Vogel Co., Inc., Philadelphia. 40¢

A two-page setting, in G flat, of a versicle by Christina Rossetti. The composer-violinist has fashioned a warmly harmonized, gently rocking accompaniment to support a simple vocal line, the heart of which is contained in the first measure and keeps recurring until the *pp* ending.

For Piano

BALLET OF THE AUTUMN LEAVES and **YOUNG ROMANCE**, by Isidore Luckstone. G. Schirmer, Inc., N. Y. 40¢ and 50¢, respectively.

Of this pair, the first-mentioned impresses by its directness and pianistic effectiveness. It make an excellent little show-piece for the pianist of modest attainments in search of something worthwhile, with a touch of brilliance. Young Romance is a waltz, *à la Viennois*, and, as such, has its virtues.

ETUDE, by James Reistrup. Composers Press, Inc., N. Y. 40¢.

Built around a saucy little theme, mostly staccato, this study (to be taken "Rather fast and very even") will prove effective in the hands of the advanced pianist.

TWIN FINGER'S DANCE, by Andor Foldes. Elkan-Vogel Co., Inc., Philadelphia. 30¢.

Designed entirely for the first two fingers of each hand, the little piece consists solely of seconds and poses a number of rhythmic problems. Definitely a "stunt" and *not* easy.

SCIONTI'S ROAD TO PIANO ARTISTRY, Vols. II and III. Carl Fischer, Inc., N. Y. 50¢ each.

This collection of classic and romantic compositions will consist of nine volumes when completed and, as such, will constitute an excellent assemblage of worthwhile material. Compiled and edited under the supervision of the Texas State Department of Education, the music has been given interpretative and technical comment by Silvio Scionti. The composers represented range from Bach, Mozart, Beethoven, Schubert and Heller to Grieg and Tchaikovsky.

For Piano Duet

LIEBESFREUD, CAPRICE VIENNOIS, RONDINO, MIDNIGHT BELLS and **TAMBOURIN CHINOIS**, by Fritz Kreisler. Charles Foley, Music Publisher, New York. 75¢ each.

These arrangements for one piano, four hands, will come as welcome news to lovers of Kreisler's music. First heard as violin solos, these favorites have been transferred to the divided keyboard, preserving all the flavor of the original. The arrangements (the first two are by Ralph Berkowitz, the last three by Cecily Lambert) are musicianly and written with the student in mind. The average pianist will find them fun.

For Two Pianos

MIDNIGHT BELLS, by Fritz Kreisler. Charles Foley, New York. 80¢.

This Kreisler favorite has been arranged for two pianos, four hands, by Hermene W. Eichhorn. Not at all difficult, it provides a charming Viennese lilt for a student's program.

For Cello

METHOD FOR CELLO, by Sebastian Lee. Carl Fisher, Inc., N. Y. $2.00.

This superb cello method by one of the master pedagogues of the instrument also includes his Melodious and Progressive Studies, Op. 31, Book I, revised by Hugo Becker. Not the shortest route to Parnassus, but a safe, sure and sound one.

Book on Technique for Instrumentalists

QUIK TEK-NIK FOR ALL INSTRUMENTALISTS, by Gene Redewill. Creative Music Publishers, N. Y. $1.00. 28 pages.

These "resistance exercises" make considerable use of rubber bands, and are designed to enable instrumentalists to develop a finger-freedom away from their instruments. Line drawings make the exercises easy to comprehend and the materials needed—rubber bands, finger tips, wrist bands, etc.—may be purchased from the author, who, in a foreword claims to have restored his fingers to full concert use (violin) following third-degree burns in an accident.

THE MUSICAL PARADE

By THE STAFF

Hello, Central!

The Telephone Hour radio program celebrated its fifth birthday anniversary with a most informal party at Holland House. Don Voorhees, the conductor of the concerts, being the special guest of honor, flanked by a number of Telephone executives, and well known artists who had appeared under his baton. Fun, food and drinkables were plentiful, and the speeches were mercifully short. Don invariably uses a long, yellow, much chewed-up pencil instead of a baton, and so his sponsors presented him with a long gold pencil commemoratively inscribed. The only music was in the form of hilarious vocal contributions from that delightful foursome, The Spinners. Wauhillau La Hay, Telephone's adept publicity director, saw to it that everybody had a good time, and that due attention went to such celebrities as Fritz Kreisler (and missus) Pons and Kostelanetz, Marian Anderson, Gladys Swarthout, Bidu Sayao, Blanche Thebom. Even several music critics were treated as social equals. Best liked by this reporter were Pons' hat decorated with lovebirds, Sayao's enchanting personality, Kreisler's modesty, his wife's excellently told anecdotes, the amiability of Anderson and Swarthout, and Kosty's fascinating descriptions of the USO journeys he made with Lily in India, China, Burma, etc.

Incidentally, Kostelanetz cancelled his June 19 performance with the Montreal Orchestra in order to be present with Miss Pons at the dinner to General Dwight D. Eisenhower in New York.

Tonal Tattling.

Wearing her natty USO uniform, Grace Moore held a farewell party at the Stork Club before her departure overseas. . . . Emil Enna, veteran pianist-teacher of Portland, Ore., gave a concert there, May 29, to commemorate his 50th anniversary as a keyboard performer. . . . Iturbi has bought the former Hollywood home of socialite Mrs. Evelyn Walsh McLean, owner of the famous Hope Diamond. . . . Our local Philharmonic has sent an additional $1,000 in royalties to Jan Sibelius (in Helsinki), who is again reported to be ill and in straitened circumstances. . . Dr. Clarence Adler and his piano class are at his Adirondack Mountain camp for the duration—of the summer. . . . Prof. Jacques Stueckgold, the vocal guide, is also an excellent poet. . . . Ganna Walska has left New York for her Santa Barbara, Cal., home, but will return to the metropolis in September . . . . Contradicting the popular belief that most prima donnas belittle one another, coloratura Brancato whole-heartedly praised coloratura Panvini in the lobby of the Center Theater when the latter sang her performance at the recent San Carlo series.

It is again announced from Hollywood that the long-discussed picture concerning itself with the history of Carnegie Hall, faces early filming. . . . Virgil Thomson, Herald-Tribune music chronicler, will spend his annual vacation in California. . . . The New York Music Critics' Circle gave an honor luncheon at the Blue Ribbon restaurant for Dorothy Lawton, who has retired as head of the Music Division of the Fifty-eighth Street branch of the Public Library, and will hereafter live in her native England. Circle president Kastendieck, in a feeling speech, extended appreciation and thanks for Miss Lawton's twenty-five years of invaluable service, during which she was most helpful to the critics in their research. . . .

That was some speed with which pianist Brailowsky played the last movement of the Tchaikovsky concerto in B flat minor at one of the NBC Orchestra radio broadcasts in May. The conductor and his men must have been breathless after the finale. . . . Menuhin has been signed by a British film concern to appear in some pictures which will be made in London. . . . Oscar Straus, recently reported in this department as a chronic cigar smoker, now totes a pipe between his teeth. . . .

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The recent trouble in Syria was referred to by P. M. as "the Levant crisis." Our office-boy remarked: "What's the matter? Can't Oscar think up any more wisecracks?". . . . Kenneth Spencer, colored baritone, is the recipient of a $2,200 grant from the Julius Rosenwald Fund, with which "to study voice and languages with private teachers in New York." This is the first time a singer has been included in the Rosenwald awards. . . . Dinah Shore, the torch chortler, is soloist at the Stadium, July 2. . . .

Szigeti will be the soloist at the Hollywood Bowl concert of July 22, Bruno Walter conducting. . . . Annamary Dickey, late of the Metropolitan, and later of night clubs and the musical comedy stage, now is leading vocal lady in Hollywood Pinafore, a burlesque play, with the original Sullivan music, and the Gilbert lyrics modernized by George Kaufman. . . . Gregor Piatigorsky is the tallest member of the Lotos Club.

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Edward Johnson's son-in-law, George A. Drew, is Premier of Ontario in Canada. . . . A Hollywood producer has bought the film rights for all Rachmaninoff's music. This department bets that the picture will be called C Sharp Minor prelude. Any takers?. . . . News comes winging that Maggie Teyte, once of the Chicago and Boston Operas, and now living in England, contemplates an American tour next season, . . . Rose H. Widder, our representative in Cleveland, Ohio, has been spending her June vacation in New York. . . . Elsa Maxwell, columnist of The Post (New York) will be reminded of her original vocation as a composer of popular music when, on June 25, an arrangement of her song Love Lasts But a Day will be played at Robin Hood Dell by the orchestra there under Kostelanetz. . . . Pianist Mary Hughes Call's buffet supper party for Miami impresaria Marie Volpe brought together an impressive ensemble of musical folk including Mmes. Kurenko, Garbousova, Muriel Kerr, and Messrs. Gorin, Elman, Benditzky, etc. . . . Leonard Lyons, columnist of The Post, invited guests to conduct his department while he was on vacation. Two of them, Vincent Sheean and Edward Johnson, wrote about grand opera, *pro* and *con*. One guess as to who was pro.

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New Publications: Books and Music

The United Temple Chorus of Long Island announces its second annual competition for the Ernest Bloch Award, open to musicians throughout the world for a work based on a text from the Old Testament and suitable for women's chorus. A prize of $150, publication by Carl Fischer, Inc., and performance by the chorus at its next spring concert comprise the award. Judges are to be Douglas Moore, Lazare Saminsky, Hugh Ross, and Isadore Freed. For further information write United Temple Chorus, Box 736, Woodmere, N. Y.

Recent publications by Frances McCollin are a choral setting for mixed voices with organ and harp accompaniment, How Living Are the Dead, published by Oliver Ditson Co., The Covery of Jesus, for three part women's voices with piano accompaniment issued by C. F. Summy Co., and a two part chorus for treble voices with piano accompaniment, Spring, which has just been issued by Mill's Music, Inc.

Juilliard School of Music will give the first course in the Schillinger System of Musical Composition which Carl Fischer, Inc., is publishing. Among those who will lecture are N. Slonimsky, M. Warnow, N. L. VanCleave, P. Lavalle, M. Goetschius, and V. Duke.

Beethoven's 8th Symphony is the new addition to the Hampton Orchestra Library Series published by Edward B. Marks Music Corp. This firm also announces the publication of Lazar Weiner's first piano work, Herbert Haufrecht's Tarantella for piano from his Sicilian Suite, and 'cello transcriptions of popular classics by Joseph Schutter.

The composer-conductor Joseph Wagner has prepared an all-American program including George Kleinsinger's Western Rhapsody and an all-Viennese evening including Viennese Humoresque on Schubert Themes arranged by Felix Guenther, for the summer Buffalo Philharmonic Orchestra concerts, which he will conduct from July 10 through Aug. 28.

When the Czech pianist, Rudolf Firkusny, returns from his third Latin American tour in the fall, he will play the world premiere of the Menotti Piano Concerto with the Boston Symphony Orchestra.

The Chicago Singing Teachers Guild announces its Ninth Annual Competition for the W. W. Kimball Co., prize of $100 to be awarded to the composer submitting the best setting for solo voice, with piano accompaniment, of a text to be selected by the composer himself. In addition to this award, the Guild guarantees publication of the winning manuscript. Complete information concerning the rules of the competition may be secured by addressing E. Clifford Toren, North Park College, 3225 Foster Ave., Chicago 25, Ill.

Books

FRANK DAMROSCH: Let the People Sing, by Lucy Poate Stebbins and Richard Poate Stebbins. Foreword by Walter Damrosch. Duke University Press. $3.

A biography written with all the charm of fiction, giving a vivid picture of the ancestral background and basic training of a great musician who left his mark upon the fields of education and music. The scope of the book covers the historical period 1879-1936 and includes the general cultural and artistic achievements of Leopold Damrosch, Walter Damrosch and Clara Damrosch Mannes.

Much of the information concerning the life and work of the central figure, Dr. Frank Damrosch, has been drawn from private papers of the Damrosch family and is described and weighed in detail. The authors have accomplished the feat of listing everyday happenings and epochal events while sustaining a happy mood and holding reader interest. As the greater part of Dr. Damrosch's life was spent in this country and his important career was made here, his biography is a valuable addition to Americana.

For Piano

AMERICAN CONCERTO, by Domenico Savino. For piano and with orchestra guide for second piano. Robbins Music Corp., New York. $3.

A short concerto (13 minutes) written in what the composer calls "the idiom of modern American music." It has three movements. The first, *Allegro Moderato*, opens in somewhat broad and measured style, but with a principal theme of lyrical sort. The second, a slow section marked *"Andantino—languido—espressivo"*, has a suggestion of the blues manner and is probably the most original of the three. The last is a lively *Allegro vivace* which reintroduces the lyric theme of the first movement and builds to a strong conclusion. For proficient players, preferably those who understand the modern swing style.

Songs

THE WILD FLOWER'S SONG (Blake) and SING ON THERE IN THE SWAMP (Whitman) by Paul Hindemith. Associated Music Publishers, Inc., N. Y. Each, 60¢.

These form part of Hindemith's cycle of Eight English Songs, written in 1942, and all issued here by the same publishers. There is a certain kinship in the lyrics, though Blake's is a perfect poetic gem, while Whitman's is bolder and more irregular. Both concern ecstatic aspects of Nature, and are set in a tonal short-breathed thematic style, semi-declamatory in manner, and ranging from B to F sharp in the latter case, and D to F in the Blake.

CRADLE SONG, music of Donald Robb, words by Katharine O. Bennitt. G. Schirmer, Inc., New York. 50¢.

A setting with a well-marked tune, which is written diatonically, and with a certain memorable simplicity.

New Patriotic Songs

BORN TO THE SKY (Song of the Army Air Forces, Air Transport Command), words and music by Capt. Robert Crawford. Carl Fischer, Inc., New York. Voice and piano, 50¢; for band (arr. by Paul Yoder), $1; Dance Orchestration (arr. Paul Weirick), 75¢.

A new service song by the composer of The Army Air Corps, which has become a classic of World War II. The second venture of Capt. Crawford seems destined for much popularity, too, as it has a very "catchy" march theme and moves along with much "pep" and effectiveness.

FIGHTING AMPHIBIANS (Official Song, Amphibious Training Command, U. S. Atlantic Fleet), words and music by Lt. Warren J. Ayres, USNR. Carl Fischer, Inc., New York. 50¢.

This service song also has a sturdy ring and plain, fighting words.

GUNS IN THE SKY, song for medium voice, lyrics by Sgt. Edward Cherkose, AAF, and music by M/Sgt. Alexander Steinert, AAF. Carl Fischer, Inc., New York. 50¢.

A tribute to the aerial gunner, the music of this number is by a well-known American composer, who before entering the Army Air Forces had studied and appeared in concerts in Europe and his native America.

HAIL TO THE MERCHANT SEAMEN, words by Mabelle and Philip Harrison (song suggested by John Hartley), music by Dazian Brown. D. L. Schroeder, Flushing, N. Y.

A stirring march theme accompanies words, which hymn the important role of the merchant seaman in his daring exploits to keep open the lines of communications across the seas.

FORWARD MARCH TO VICTORY, song with words and music by Lillian Evanti. (Also published in mixed quartet arrangement.) Published at 1910 Vermont Ave., Washington, D. C.

This march song has a theme underscoring the Four Freedoms, which are enumerated in the text, and bears a dedication to the United Nations and Franklin D. Roosevelt. The writer of both words and music is a well-known concert-soprano. The song, according to a notation on the back leaf, has been translated into Chinese, Norwegian, Spanish, Czechoslovakian, French and Jugoslavian.

(Continued on page 29)

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DISCS

Commander Mefford R. Runyon has been elected executive vice-president and director of the Columbia Recording Corp., according to an announcement by Edward Wallerstein, president of the company. . . . Marcelle Denya, soprano, was the first concert artist to record on V-Discs accompanied by the special ASF Concert Orchestra. . . .

Dr. Frances Elliott Clark, 85-year-old Director Emerita of RCA Victor's Educational Dept., was presented with a Citation of Honor for Outstanding Service to American Music at the annual reception in New York of the National Association for American Composers and Conductors. Conductor Leon Barzin, the Association's president, and composer Geoffrey O'Hara joined a distinguished audience in paying tribute to the friendly, active lady who has long been recognized as America's foremost pioneer in discovering and promoting the use of recorded music in the public schools. . . .

Due to an accident in shipping, the two Victor albums of piano music by Vladimir Horowitz and Artur Rubinstein arrived late for this issue; reviews will appear in July.

Disc Reviews

MUSSORGSKY: Boris Godunoff; sung by Alexander Kipnis, bass; Illya Tamarin, tenor; Robert Shaw Chorus. Accompanied by Victor Symphony Orchestra conducted by Nicolai Berezowsky. Victor set No. DM-1,000, 5 12-inch discs, $5.50.

The 1,000 Victor Red Seal album presents a series of the more popular excerpts from Boris, most of which were previously available only on single discs (many sung by Chaliapin). It is good to have them included in one album, and while Kipnis does not altogether erase the memory of Chaliapin, he is an admirable artist with a deep, resonant organ. All here is his show: the conductor does not have the will to impose himself too rigidly and is content with maintaining a metronomic pace, though the Shaw Chorus managed to turn in a mighty convincing performance. Presumably it is the Rimsky-Korsakoff orchestration that is used. A recording of Boris has long been needed, and there probably is no singer before the public better qualified for the part than Kipnis.

RACHMANINOFF: Second Symphony, played by New York Philharmonic under direction of Artur Rodzinski. Columbia set MM-569, 6 12-inch discs, $6.50.

Of all Rachmaninoff's output, the Second Symphony and the Second Piano Concerto are the two selections most likely to remain in the repertoire. This symphony, in classic tradition, has many appealing and lush melodies, is richly scored and equally rich in harmonization. Even though a trifle long-winded, it moves smartly along. Here Rodzinski gives the symphony the big sweeping lines the music demands, and has been accorded exceptional fidelity. The surfaces are very smooth. Judged mechanically and interpretatively, this set is one of the finest Columbia has ever released.

LALO: Symphonie Espagnole, played by Nathan Milstein, violinist, with the Philadelphia Orchestra conducted by Eugene Ormandy. Columbia set No. MM-564, 3 12-inch discs, $3.50.

It has been some time since a recording of the not-so-Spanish Symphonie Espagnole has been released. Like many French composers, Lalo was attracted to the Spanish idiom, but unlike Ravel and Debussy his composition in that genre is in what Constant Lambert calls the "picture postcard" style. But whereas the Spanish element is superficial, none can deny that Lalo has furnished an effective vehicle for violin and orchestra, and it is done to a turn by Milstein and Ormandy. Columbia's orchestral recordings are consistently improving, and the present example maintains an admirable balance between solo instrument and orchestra. Milstein's tone emerges shining and silvery, with only occasional faint suggestions of over-amplification.

RAVEL: Daphnis and Chloe, Suite No. 2. Played by Boston Symphony under direction of Serge Koussevitzky. Victor Showpiece SP-1, 2-12 inch discs, $2.25.

Ravel's Daphnis and Chloe has not suffered from lack of recordings. There was Koussevitzky's original set, recorded many years ago, and Gaubert's, Ormandy's and Rodzinski's. Now comes the new Koussevitzky version, which supersedes the earlier one, if only because of its superior recording. The score has been a specialty of the eminent conductor and obviously is a great favorite of his. It emerges here with sumptuous brilliance and élan, despite the fact that a composition as complicated as this is exceedingly difficult to capture on wax. Of the earlier versions the Ormandy, which was released in 1940, was perhaps the best, and the recording is still excellent. In the present set the flutes and woodwinds come through with greater clarity, and if you are interested in owning a Daphnis and Chloe, this is the one to get.

BY REQUEST: Eight Favorite Songs Sung by Nelson Eddy; accompanied by orchestra under direction of Robert Armbruster. Columbia set No. M-571, 4 10-inch discs, $3.50.

Without a Song, Great Day, Red Rosey Bush, Frog Went A'Courtin, My Message, Because, Strange Music and I Love You are the songs Nelson Eddy sings by request for his many fans in this album.

Single Discs

WAGNER: Prelude to Act I of Lohengrin; played by the NBC Symphony conducted by Arturo Toscanini. Victor 12-inch disc No. 11-8807, $1.

Both interpretation and quality of recording make this the definitive version to date.

MENDELSSOHN: Fingal's Cave Overture. Played by Boston Pops Orchestra conducted by Arthur Fiedler. Victor 12-inch disc No. 11-8745, $1.

Since the only other version in the Victor catalogue was the old Boult recording a new one was about due. Fiedler conducts this, the most popular of Mendelssohn overtures, with the necessary drive, and the recording is good.

RASKIN: Theme from Laura, TANSMAN: Scherzo from Flesh and Fantasy; played by Janssen Symphony of Los Angeles, conducted by Werner Janssen. Victor 12-inch disc No. 11-8808, $1.

The Tansman score is effective though unimportant music.

SHANNEN: That's An Irish Lullaby (from the movie Going My Way); SCHUBERT: Ave Maria; sung by Rise Stevens, mezzo-soprano, accompanied by orchestra under direction of Sylvan Shulman. Columbia 12-inch disc No. 7425-M, $1.

This disc was undoubtedly made with an eye on sales since Going My Way was a tremendously popular movie and Ave Maria has an established reputation of its own, as the song most in demand in concerts throughout the country.

NEW MUSIC

(Continued from page 28)

For Two Violas

THREE DUETS by Alessandro Rolla (1757-1841). Edited by Fritz Rikko. Weaner-Levant Publications, N. Y. $1.50.

Rolla, once-noted violinist and one of Paganini's teachers, is represented here by the first movements of three of his string duets, from a MS. in the Milan Royal Library. The editor states that he omitted the latter movements in each case, as they were "weak and uninteresting." These are virtuosic works.

For Violin and Piano

RUSH HOUR IN HONG KONG, by Abram Chasins, arranged for violin and piano by Louis Persinger. J. Fischer & Bro., New York. 80¢.

Chasins' lively piece of *chinoiserie*, which has been played by a number of orchestras including hearings under Toscanini, has been given an interesting violin setting. It provides a rapid, virtuosic study which contains series of scale passages and staccati, as well as occasional use of double and triple stopping in modern-sounding fourths.

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IN SCHOOLS AND STUDIOS

Institute of Music Art Graduates 68

Sixty-eight graduates received diplomas and degrees at the fortieth commencement exercises of the Institute of Musical Art of the Juilliard School of Music held in the concert hall of the school on May 18. Dr. Ernest Hutcheson, president of the Juilliard School of Music, awarded the degrees and Dr. George A. Wedge, dean of the Institute, presided and awarded the prizes. Francis Rogers, a faculty member, presented a silver tray to Dr. Hutcheson in behalf of the faculties of the Graduate School and the Institute of Musical Art.

"We were surprised and disturbed by the announcement of Dr. Hutcheson's resignation from the presidency of the Juilliard School of Music," Mr. Rogers said. "Your administration as dean of the Graduate School from 1927 to 1937 and as president of both schools from 1937 to 1945 won our affection and respect. We are relieved to know that you will continue our colleague as teacher of piano and as President Emeritus and serve as Acting President until the appointment of your successor."

Willem Willeke directed the Juilliard Institute orchestra in a musical program. Student soloists were: Peter Tramontata, violinist of New York; Samuel Baron, flutist of Brooklyn, N. Y.; David Katz, clarinetist of Misahawaka, Ind.; Nancy Leachman, pianist of Washington, D. C.

The following prizes were awarded:

The Frank Damrosch Memorial Scholarship for one year of post graduate study, awarded to that graduate from the regular courses who has received the highest average in all his work during the year — to Samuel Baron, Brooklyn.

The Harry Rosenberg Memorial Prize of $50 awarded to that graduate of the piano department who has earned the highest mark in piano—to Nancy Leachman, Washington, D. C.

The Alice Breen Memorial Prize of $50 awarded to that graduate of the Singing Department who has earned the highest mark in singing—to Edith Gordon, Canton, Ohio.

The Elizabeth Sprague Coolidge Chamber Music Prize of $50 awarded once every two years to the student doing post-graduate work in Theory who presents the best chamber music composition—to Will Gay Bottje, Grand Rapids, Mich.

A prize of $50 awarded through the generosity of a friend who wishes to remain anonymous to that member of next year's senior class in the Music Education Department who has an outstanding scholastic record and who has the personal attributes for success in this field—to Robert Craft, Kingston, N. Y.

Paul Wittgenstein Students in New York Recital

The degree to which a good teacher influences his pupils, gives them the technical assurance which he has gained in his experiences, makes them conscious of the musical values as he sees them, but never takes away from them their own personality, was conveyed to this reviewer at a recital of pupils of Paul Wittgenstein, the eminent pianist, which took place on June 1 at the Master Institute Theatre. Whether young people such as Audrey Goodman, 11, or Jessie Goldberg, 13, Ruth Landes, 11, or Leonard Kastle, 16, or grown-ups such as Erna Sliterman-Otten, Helen Selleck, Emilia de Bernard, Elinor Kohs-Weinberger, or Mary Louise Brown, they all had one thing in common, the faithfulness in their reproduction of the work and the subordination of technic under the musical requirements of the composition performed. Works by Bach, Haydn, Mozart, Schumann, Schubert, Chopin, Mendelssohn, Leschetizky and Debussy made up the program, which was heartily applauded. Otto Janowitz assisted at the second piano in the accompaniment of piano concerti by Bach, Schumann and Chopin, and the Capriccio Brillant by Mendelssohn. H. W. L.

ANNE ROSELLE

Anne Roselle Adds Teaching to Singing Schedule

A new facet in Anne Roselle's notable career is teaching. The soprano's achievements include creation of the leading roles in Puccini's last opera, Turandot, in Dresden, and in the American premiere of Alban Berg's Wozzeck with Leopold Stokowski in Philadelphia, as well as appearances at the Metropolitan Opera and other leading opera houses of America and Europe. She believes that she offers her pupils an advantage not too often encountered—that of being taught by a mentor who can actually demonstrate precepts of vocal production and stage presence.

Besides voice production, Mme. Roselle advocates generous repertoire in opera and concerts for her students, and strict memory training. She herself has 85 operas ready for performance at short notice. Recently she was called by officials of the Great Moments in Music radio program, and asked to go on the air in a few hours in Andrea Chenier. Her well stocked repertoire and excellent memory enabled her to accept.

Mme. Roselle plans to spend the summer in and near New York. She will sing on the radio and fulfill concert engagements which will not take her far enough afield to interrupt her teaching schedule. M. L. S.

Berumen Presents Benito Lopez

Benito Lopez, 12-year-old pianist, pupil of Ernesto Berúmen, gave a recital at the La Forge-Berúmen Studios on June 3, before a large and enthusiastic audience. She opened her program with the Sarabande by Rameau-Godowsky, followed by the A major Sonata by Mozart. A group of Chopin comprised the second group, and then came four Liszt numbers. Master Lopez showed marked progress since the last time he was heard at the studios, a little over a year ago, giving unusually musical interpretations and displaying a lovely singing tone. He was at his best in such numbers as the Chopin Nocturne, the Consolation and My Joys by Liszt. B. G.

Salzedos Reopen Summer Harp Colony

The Summer Harp Colony of America, Camden, Me., has resumed its activities under the co-direction of Carlos and Marjorie Salzedo. This is the 15th season of the colony. Several students have already been scheduled to appear in public recitals in Camden, Thomaston, Warren and Waldoboro. Harpists have enrolled from every part of the country.

Eastman School Awards Scholarships

Ann Jones, Springfield, Mass., and Adrienne Aye, Santa Monica, Calif., have been adjudged winners of the McCurdy & Co. scholarships at the Eastman School of Music. Both are singers, and will be seniors next year. Gilbert J. C. McCurdy, president of the McCurdy Company, renewed the scholarships for another year by presenting a check for $1,000 to Dr. Howard Hanson, Eastman School director.

Five concerts have been arranged by the Eastman School of Music to be given during the Summer School Session which is from June 25—August 4. These concerts are presented primarily for the students. The list this year is comprised of faculty members with the exception of Erno Balogh, pianist, who is making his first appearance in Rochester. The faculty members are Millard Taylor, violinist, Luigi Silva, cellist, Arthur Kraft, tenor, and an instrumental trio with Marjorie MacKown, pianist, Allison MacKown, cellist, and Robert Sprenkle, oboe.

Oberlin's Artist Recitals

The Oberlin Conservatory of Music announces nine concerts for the Oberlin Artist Recitals of 1945-46. The Cleveland Orchestra will give three concerts under conductors Golschmann, Szell, and Leinsdorf; the Minneapolis Orchestra under Mitropoulos; Rudolf Serkin, pianist; Martial Singher, baritone; the Guilet String Quartet with a soprano singer and harpsichord, of which more will be announced; Eugene Istomin, pianist, and Zino Francescatti, violinist, will be heard in the course starting Dec. 4 and terminating March 15. Final announcement of programs will be made toward the end of the Summer term.

Robert Shilton to Direct Opera Class

Starting July 15, opera classes will be held in the studios of Herta and Robert Shilton. Singers who qualify will be presented in November in Carnegie Chamber Hall. Mr. and Mrs. Shilton will hold auditions until July 15.

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Celia Saloman Piano Students Appear

Celia Saloman presented a group of her pupils in piano recital at Steinway Concert Hall on June 19. Soloists and duo-pianists were heard in music deftly chosen to display individual artistic qualities to the best advantage. The evening also emphasized Miss Saloman's abilities as teacher, reflected in the poise, well developed technic and carefully cultivated interpretative powers of the performers. The music played was mostly by standard composers, with Chopin lavishly programmed. Contemporaries, however, were represented, including the Brazilians, Villa-Lobos and Pinto. Solo pianists were Lenore Palefski, Sandra Propp, Carol Berg, Adele Swing, Mildred Shulman, Eugene Bernstein, Rhonda Warrin, Amelia Joseph, Robert Seiden, Marian Ross, Toby Newman, Leonore Kopelow, Irwin Hollander, Bernice Seiden, Lita Gruber and Sylvia Foodim; the duos, Phyllis Botner and Paul Mandel and Sandra Propp and Rhonda Warrin. Sylvia Foodim, who played Jimbo's Lullaby and Doctor Gradus ad Parnassum and Rachmaninoff's Waltz in A major, has been soloist with several orchestras, and recently was the subject of an article in Time Magazine.

D. B.

ALFRED MIROVITCH,

eminent pianist, member of the Juilliard Summer School faculty, is presenting six lecture-recitals on The Constructive Force of Music. The lectures are a survey and "school" of the style of Bach, Mozart, Beethoven, Schumann and Brahms, Chopin, Debussy and Moussorgsky, covering technic, tone and color, phrasing, pedalling, rhythm, dynamics. Full courses of study will be given for each composer, editions compared and discussed, and Mr. Mirovitch will play important works. The lectures are at the Juilliard School on Wednesday afternoons from July 2 to Aug. 10.

Barrows Singers Heard

Harriot Eudora Barrows presented a group of artist pupils in recital at Steinway Hall, June 11. The voices of all participants were high in the standand of excellence and the singers were enthusiastically received by a large audience.

Allegra Weisner, soprano, offered the Passefied by Delibes-Astanoff, Staccato Polka by Mulder and Long, Long Ago by Bagly. Miss Weisner sings charmingly in the lyric vein and shows coloratura potentialities.

The great aria from La Reine de Saba, by Gounod, usually allotted to dramatic sopranos, was sung effectively by Dorothy Horan, contralto, who further exhibited her sumptuous, colorful voice in a group of English, featuring among other numbers The Day Is No More, by Carpenter and By a Lonely Forest Pathway by Griffes.

Cantor Joseph Rosenfeld, baritone, displayed an excellent voice and good stage presence in his song selections and the aria from A Life for the Tsar by Glinka.

Contralto Dorothy Huniford also chose a soprano aria, Suicidio from La Gioconda, which she sang in thrilling style. In her second group, Miss Huniford sang French and American composer songs with all the warmth and clarity of a really beautiful voice.

A tenor with a touch of the Irish is young Alex Eagleson. His aria Where'er Ye Walk, by Handel, and the English songs were well sung with good diction and interpretative style. A great favorite of the audience was Staff-Sergeant John Herrick, recently released from the Service. His exceptional voice was heard in Nemico della Patria by Giordano and in the fine English numbers that closed the program. Of these Michael Head's Nocturne, Silent Noon by Vaughan Williams and Koeneman's great song When the King Went Forth to War were outstanding. Mr. Herrick's fine gift for song projection increases with every hearing. Ruth Emerson was the excellent accompanist for the concert.

M. C.

Summer Courses at New York College of Music

The New York College of Music, Arved Kurtz, director, presented the Young People's Opera, of which Siegfried Landau is conductor, on June 3 over WNYC. The program included the first performance of In Memoriam, chorale for orchestra in memory of the late Director Carl Hein by Dr. William T. Pollak; and the first radio performance of The Fair Maid of Elizondo, operetta by Offenbach.

Summer courses at The New York College of Music will begin on July 2. Individual instruction will be given in all branches of music. Classes in harmony, counterpoint and sight-singing will be given by Dr. William T. Pollak and Carl Werschinger in day and evening sessions. A special course in opera history and ensemble, which includes the study of characteristic scores of different periods, will be given by Siegfried Landau. These special courses will meet on Tuesday and Thursday evenings.

Weschler Students in Demonstration

A piano recital was given in Steinway Concert Hall on June 5 as a tribute to Prof. Angela Weschler and a demonstration of her training and experience. Each of the students exhibited splendid musicianship, technic and interpretation in music of Bach, Mozart, Durand, Rachmaninoff, Strauss-Gruenfeld, Brahms, Liszt, and Haydn. Dr. Ethel Kominick, who played the Haydn Concerto in D Major, showed high qualities, and Carla Zinner earned a storm of applause for her performance of three Liszt pieces. Others appearing were Felice Takakjian, Mildred Mauerberger, Aphrodite Bobotis, Marion Eisen, Gladys Eisen, Alice Weinstock.

D. B.

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JEAN PARRILLI

Rosati Artist Scores in Paterson Opera

PATERSON, N. J.—The musical season here came to a glamorous ending on June 4 with a performance of Gounod's Faust under the sponsorship of the Musical Art Society of Paterson. Conducted by Maestro Rosinger, with Franco Perulli as Faust and Nino Ruisi as Mephistopheles, the performance gained special interest through the interpretation of Jean Parrilli as Marguerite. The young Paterson-born singer's delineation of the part warrants special praise. Her voice, one of the best trained heard here in a long time, gained in appeal with every successive appearance, from the Kermesse to the Prison scene. Enrico Rosati, the teacher also of Beniamino Gigli, has trained Miss Parrilli so well that she commands the whole range without any effort. The voice is rich in tonal quality and immaculate with regard to pitch. The audience bestowed a stirring ovation upon the artist at the end of the performance. P. J. G.

Hedwig Rosenthal Holds First Master Class Recital

On June 2 Carnegie Chamber Music Hall was again the scene of a recital by artist-pupils of Hedwig Rosenthal. Young Stephen Tenmer opened the program with his own composition, a Chorale, dedicated to Roosevelt. He played it in a solemn and dignified manner.

Unusual talent was shown by 12-year-old Richard Frisch in his interpretation of Mozart's D Minor Concerto, and a special attraction of the evening was 8-year-old Brigette Dolores Loewy, with her charming interpretation of Mozart's Larghetto, from the Coronation Concerto. Her performances of a Chopin Valse and Mendelssohn's Venetian Boat Song were those of a mature artist. Charles Rosen contributed extremely difficult Scarlatti sonatas, which sparkled like gems and were taken at breakneck speed. The dazzling performance of Beethoven's Emperor Concerto by 18-year-old Bernice Scher, an Edgar Stillman-Kelley award winner, evoked an enthusiastic response from the overcrowded audience. This audience also enjoyed 19-year-old Lester Taylor's performance of Mephisto Valse by Liszt, played in the "grand manner," and his beautiful singing tone in Au bord d'une source. The Chopin F Minor Concerto received an excellent performance by Paula Stein. Minerva Friedman gave a clear reading of Haydn's D Major Concerto. Irene Mehlman's playing of Beethoven's G Major Concerto showed high musicianship and a fine touch. Frances Shelton played Mana Zucca's Valse Brillante with elegance and also Saint Saens G Minor Concerto. The beautiful voices of Lillian White and Hilde May were heard with pleasure. Eighteen-year-old Norma Frisch, highly talented, played two Debussy pieces with understanding and brilliance. Moriz Rosenthal's fascinating Papillons was played by Miss Frisch very gracefully. The "great old man" himself was present in the audience and received a tremendous ovation.

Mme. Hedwig Rosenthal assisted each pupil in the orchestral part of the second piano. R. S.

Grace Leslie Singers Presented

Carnegie Chamber Music Hall was crowded on May 26 for the recital of artist pupils from the studios of Grace Leslie. Louise Winterhalter, contralto, opened the program with Dunhill's Queen of Heaven and the Liber Scriptus from the Verdi Requiem. Later Miss Winterhalter was heard in songs by Faure and the Three Gypsy Songs of Dvorak, which showed to advantage the rich quality and flexibility of her voice. Elsie Pollan, soprano, displayed the ability to sing long sustained and coloratura phrases with equal facility. Her numbers were varied, ranging from a Secchi aria and the Manon Gavotte to songs and ariettes in English. Ruth Shor, a mezzo-soprano with a voice of lovely quality, offered songs by Depark, Thomas, Schumann, Hugo Wolf, and Strauss. Marietta's Lied from Die Tote Stadt, and songs by Fourdrain and Poldowski introduced Beatrice Hunt, mezzo-soprano. Singing with good vocal tone and excellent style, Miss Hunt later added a fine American group of MacDowell, Foote, Bone and Fenton (in collaboration) and Carpenter. One of the brightest spots of the evening was the exceptional singing of Natalie Haley, a contralto of unusual pontentialities, who programmed two arias by Meyerbeer, Nobles Seigneurs and Ah, mon Fils, and a mixed group of Debussy and Mahler selections.

Alice Wightman was in her customary excellent form as accompanist. M. C.

HAROLD HENRY,
pianist and composer, is planning to spend most of the summer teaching in New York.

Manhattan School Has Commencement

Commencement exercises were held on June 1 at the Manhattan School of Music. The Bachelor of Music degree and the diploma of the school were conferred by Janet D. Schenck, director, assisted by Dr. Harold Bauer, artist adviser and vice-president of the school's board of trustees. The program included the Schumann piano concerto, Lalo's Symphonie Espagnole and the Mozart E Flat Concerto for Two Pianos. The orchestra was conducted by Hugo Kortschak, head of the string department.

Paradiso Opera Guild Concert

A grand opera concert by Paradiso's Grand Opera Guild took place at Carnegie Chamber Music Hall. The participants, all trained by Donato A. Paradiso, sang arias from the standard Italian and French repertoires. Josephine Truzzalino, who sang the Casta Diva from Bellini's Norma and the Valse from Gounod's Romeo and Juliet, is an experienced singer with lovely, full tones and polished technic. Others outstanding were Leonore Glickman, Gladys Whelan, Margaret Meglio, Helen Maher and Eleanore Cirincione, the program being completed by the offerings of Irene Herman, Violet Healy, Rose Pesce, Cynthia Brown, Maria D. Lorenzo, Agnes Boolbol. The entire program met with great success, the pupils showing good stage presence and promising voices. A large audience applauded zealously. Capable piano accompaniments were supplied by Ann Chenee. D. B.

Glenn Dillard Gunn Pianists in Washington Programs

WASHINGTON, D. C.—Piano pupils of Glenn Dillard Gunn at the Catholic University closed the spring term with an impressive record of recitals. MacRae Cook, aged 17, made the Griffes Sonata the center of his program at the Phillips Gallery, repeated this program for Mount Vernon Seminary and was immediately reengaged for next spring. Earl Donoho, aged 15, is to be featured in recital by the National Gallery. Marie Kopulos gave a recital on May 23 in the Sapphire Room of the Mayflower Hotel, her list including music by Bach-Busoni, Beethoven, Chopin, Debussy, Griffes, Villa-Lobos and Albeniz.

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MINNEAPOLIS

By EARL G. KILLEEN

The Metropolitan Opera took possession of Northrop Auditorium for three days, to a warm welcome, and presented four operas: Lucia di Lammermoor, The Valkyrie, Don Giovanni and Carmen. Other than a few seats for Don Giovanni, all performances were completely sold out. Thousands of dollars were returned throughout the entire Northwest because more tickets were not available. The hope has been freely expressed that this visit be an annual one.

Apollo Club Marks 50th Year

The Apollo Club celebrated its 50th anniversary with two concerts in the Lyceum Theatre. William MacPhail, the conductor, has added steadily to the club's reputation in the past 17 years. On the Sea, by Dudley Buck, the first composition sung by the club 50 years ago, opened these concerts. Other songs associated with high points in its history were successfully repeated. Bryant Sanford, Walter Mallory, R. A. Strindmo, G. H. Geldert, John Ledbetter and Edwin W. Fritsen were heard as soloists. The accompanists were James S. Allen, Theodore Bergman and Joseph C. Holstad. Capacity audiences were most enthusiastic.

Miliza Korjus gave a brilliant recital in the Municipal Auditorium under the local management of Greater Minneapolis Attractions. Encores were numerous. Glauco D'Attili, accompanist, was also a capable soloist. Fortunato Covone supplemented the effortless vocal perfection of Miss Korjus as flutist.

University Bach Festival

The Bach Society of the University of Minnesota, under the able direction of Donald Ferguson, gave its fifth annual festival on three days in Northrop Auditorium. The Overture in B minor for strings and flute, Julia Denecke, flute soloist; Chaconne for violin played by Luigi Carlini, Concerto for Clavier and String Orchestra, Paul Oberg, soloist; the opening chorus from Cantata 146, and all of Cantata 106 comprised the first program. Agnes Rast Snyder, Hollis Johnson and Robert Maxeiner sang the solo parts.

The second evening was devoted entirely to organ works: Toccata and Fugue in D minor, Siciliano for Flute and Clavier, Jesu, Joy of Man's Desiring, Un Poco Allegro from Fourth Trio Sonata, Concerto in A minor, two choral preludes and Fantasie and Fugue in A minor. Arthur B. Jennings made this one of his most outstanding recitals.

The third evening was given over to the B Minor Mass. The soloists were Agnes Rast Snyder, Katherine Hennig, Eunice Hokensen. Phyllis Stranger, Elizabeth Hiatt, Hollis Johnson, James F. Nickerson, and J. Herbert Swanson. With the exception of the last, the soloists are members of the Bach Society. The assisting orchestra consisted of members from both the University and the Minneapolis Symphony.

The commencement recital of the Deparment of Music, University of Minnesota was given in Northrop Auditorium. Arias were sung by Elizabeth Hobe, Mary Catherine Ewing, Constance Dose and Joan Booton. Instrumental soloists were Theodora Mantz, violin, Marilyn Dickson, flute and the following pianists: Natalva Charlson, Ruth Swanson Nurmi, Ralph Kudish. Joanne Grewe and Frances Fetter. The University Symphony Orchestra, under the direction of Paul Oberg, accompanied.

•

Lonny Mayer, soprano, recently was a soloist in a Swiss Evening at the Town Hall, Philadelphia, for the benefit of the Red Cross. Another appearance was at Wagner College, Staten Island, N. Y., in Bach, Mahler and Wolf numbers and the first performances of three songs by George Martin. Over WABF Miss Mayer sang Jacques de Menasce's cycle Pour une Princess, with the composer at the piano.

JAMES MORRISON

Morrison Artist Pupils Heard

Artist-students of James Morrison gave a vocal program in Town Hall on May 23, assisted by Norman Coyle, guest pianist (student of Mr. Morrison). Arias and songs by standard, modern and light opera composers were given by Stella Mongelli, Louis Schulz, Stella Pischick, Vernon Schultz, Irene Holmes Talbot, Anthony Spano, Mary Catalfamo, Orchid Bajda, Alexander Hunter, Elizabeth Palmer, Ruth Price Marshall, Angela D'Alessandro, Bertha Savage. Mr. Morrison was accompanist, and Mr. Coyle was soloist in a group of Brahms pieces. The singers showed the background of skilful and well-grounded pedagogy, the natural qualities of the individual voices were brought out to advantage. A capacity audience was lavish with applause.

D. B.

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An invitation performance of Night Must Fall by the Negro Drama Group under the direction of Powell Lindsay took place at Carnegie Chamber Music Hall. The cast comprised Fanny Peele, Alma Forrest, Grafton Trew, Emma Henri, Muriel Gaines, Tommie Moore, Powell Lindsay and Jimmy Wright.

PROF. JACQUES STUECKGOLD,
vocal teacher, after having recovered from a serious accident, has resumed activities at his studio in New York.

BALTIMORE

By GUSTAV KLEMM

Virgil Thomson, composer, essayist and music critic of the New York Herald-Tribune, was the principal speaker at the commencement exercises at the Peabody Conservatory on June 1, having been invited by Reginald Stewart, director. Also featured on this final program for the season was Scott Watson, who played three of his own compositions, and the Peabody Chorus, conducted by Ifor Jones. The group has never sounded better and they formed a thrilling climax to the evening which, of course, included the presentation of diplomas, degrees and numerous prizes. Following the exercises, a reception was held in the North Hall of the institute.

A new musical organization, the Pro Musica Concert Group, recently made its debut at the Baltimore Museum of Art. Formed by Nicholas Nabokoff and Renee Longy Miquelle, both of the Peabody faculty, the group included instrumental artists and a chorus conducted by Mr. Nabokoff. The first performance anywhere was given of a Suite for Two Pianos by Vittorio Rieti, the artists being Scott Watson and Frederick Griesinger, who were also heard in the Stravinsky Sonata for Two Pianos. There were 17 in the chorus which presented rare works by Arcadelt, Lassus, Debussy and Palestrina.

Karen Olson recently presented her delayed program at Cadoa Hall. Collins Smith was at the piano. Several opera arias were included in a musical menu that also contained an English group and several lieder.

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AT MARTHA PERFORMANCE IN NEWARK FESTIVAL.
Left to right, seated, Josephine Antoine, Winifred Heidt. Standing, Armando Agnini, stage director; Louis D'Angelo, Hugh Thompson, Mrs. Parker O. Griffith, president of the Essex County Symphony Society; George Schick, conductor; Giorgio D'Andria, general director, and Eugene Conley. (Photo by Handy & Boesser.)

Newark Has Opera Week

NEWARK, N. J.—Colorful spectacle and glamor came to the New Jersey music scene when for the third consecutive season the Spring Grand Opera Festival was presented at the Mosque Theatre here, under the sponsorship of the Essex County Symphony Society, Mrs. Parker O. Griffith, President. Tickets for Carmen and Madame Butterfly, the opening and closing operas, were sold out long before the festival date. It is estimated that 20,000 enthusiastic opera and music lovers swelled the overflowing audiences that applauded the singing stars.

Martha, Traviata and Barber of Seville were included in the listed performances of a season which is said to have been by any standard most profitable as well as successful.

Giorgio D'Andria was again General Director, with Cesare Sodero and George Schick, conductors. Giacomo Spadoni was assistant conductor and chorus master, and Armando Agnini of the San Francisco Opera Company and Hollywood Bowl was stage director.

Artists included Mmes. Swarthout, Antoine, Novotna, Steber, Heidt, Carroll, Altman, Votipka, Nadel and Vanni, and Messrs. Tokatyan, Landi, Conley, Baccaloni, Sved, Gorin, Valentino, Moscona, Thompson, D'Angelo, Oliviero and Engelman.

A special Saturday matinee performance of Martha, also in English, was arranged by the Educational Department of the Griffith Music Foundation for the young people of New Jersey. Tickets for this performance were distributed by schools and colleges, and a packed house, attesting its approval of such presentations, applauded enthusiastically.

The festival had the support of the following organizations:

Belleville Woman's Club, Catholic Daughters of America, College Woman's Club of Essex County, Contemporary of Newark, Hadassah Chapters of Northern N. J., Loyalty Group-Firemen's Insurance Co., New Jersey Urban League, Polish University Club, Prudential Employees' Association, the a'Kempis, Woman's Club of Bloomfield, Woman's Club of Maplewood, Woman's Club of Orange, Y.M. & Y.W.H.A. of Newark and Y.W.C.A. of Newark; and of the following underwriters: Horace K. Corbin, Samuel R. Donchi, A. H. Puder, Kresge Department Store, Griffith Piano Company and Wiss Sons, Inc.

Mario Honors Birthday of Top-of-Ladder Club

(Picture on inside front cover.)

In commemoration of the 10th anniversary of the "Mario Top-of-the-Ladder Club," Queena Mario gave a luncheon at the Voisin for members in and and around New York. The idea of the club came from Marian Graham, now of the Jean Dalrymple office, formerly publicity agent for Miss Mario. Miss Graham was inspired by the success of Helen Jepson's debut at the Metropolitan Opera and the fact that the soprano was the second Mario pupil in her first three years of teaching to go to the Metropolitan for leading roles. In 1935, when Jeanne Madden signed her first movie contract with Warner Bros., Miss Graham put her project into effect and the "Mario Top-of-the-Ladder Club" was organized. Since then some 27 members have been added, requirement for admission being some outstanding bit of work which brings public attention.

Besides Miss Jepson, the club includes Audrey Bowman and John Baker, both members of the Metropolitan Opera and the latter featured soloist on the Steel Horizons program. Jeanne Madden has appeared in several musicals in pictures, as prima donna with Walter Huston in Knickerbocker Holiday, as Gretel with the Chicago Opera and this role and Secret of Suzanne with the Kansas City Symphony. Ethel Barrymore Colt toured the country in Traviata last year, and appeared as Martha with the City Center Opera. Dorothy Stahl has been soloist at Carnegie Hall with the Dessoff Choirs. Some members have attained prominence in other fields, among them Veola Nelson Lederer, now in merchandizing.

Fourteen were lined up for the anniversary luncheon, but Natalie Bodanya was called to Newark to sing in the Merry Widow; Andzia Kuzak to Chicago for a concert; Annette Burford to St. Louis for a performance of Martha; and Vivian Bauer to rehearsals for Great Moments in Music. Also present was Corinne Wolersen, accompanist for the Queena Mario studio since its opening in 1931.

Sigma Alpha Iota Opens Three Alumnae Chapters

Sigma Alpha Iota announces establishment of three new alumnae chapters —in Atlanta, Washington, D. C., and Ann Arbor, Mich. National officers in charge of the installation of the Atlanta Alumnae Chapter were Mrs. Paul Bryan, national first vice-president, and Mrs. Allan B. Greene, Iota Province president. Eighteen alumnae members from chapters throughout the country comprise the charter membership of this group, under the leadership of Mrs. Paul Duke. president.

Mrs. John B. Davison, national president, was assisted by Marguerite Schauffler in the installation services for the Washington Alumnae Chapter, chartered with Mrs. C. G. Randell as president.

The national president also officiated at the Ann Arbor installation, assisted by Elizabeth A. Campbell, director of finance and one of the seven founders of the fraternity, Mrs. H. C. Weghorst, Alpha Province president, and Mrs. A. F. Hutzel, Alpha Province alumnae secretary. Nora Crane Hunt, another founder, was also in attendance. Chartering of the Ann Arbor Alumnae Chapter took place on the 42d anniversary of the founding of the fraternity, also an Ann Arbor event.

New Copyright Bill Proposed to Safeguard Performers

WASHINGTON.—Amending the Copyright Act, a new bill (H. R. 3190) was recently introduced by Congressman Buckley of New York, and referred to the Committee on Patents. The measure, according to Maurice J. Speiser, general counsel of the National Association of Performing Artists, "gives the performing and interpretative artist recognition for his interpretation, and protects him against exploitation."

Jacobi Opera in Concert Hearing

Frederick Jacobi's recently completed opera The Prodigal Son was given a concert performance by the American Opera Society-National at The Arts Club, New York, on May 18. The work is based on four early American prints and presents the Biblical story as though it had taken place in the United States in the early 19th century. The text is by Herman Voaden.

Doctorate for Maynor

Dorothy Maynor, eminent Negro soprano, was awarded the honorary Doctor of Music degree at Bennett College, Greensboro, N. C., on May 28.

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